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Mr. Budwell ..... Mr. Jerry Verno
"Dunnum" ..... Mr. Mark Daly
The Purser ..... Mr. Wensley Russell
Senor Carlos Arredondo ..... Mr. Geoffrey Davies
Senorita May Arredondo ..... Miss Mimi Crawford
Senhor Jose de Barros ..... Mr. Donald Mather
Elvira Urquiza... Miss Desiree Ellinger
Anita ..... Miss Betty French
Joan ..... Miss Cole
Renée ..... Miss Stocker
Dora ..... Miss Gabell
A. B. Noise ..... Mr. Eric Coxon
Gretta Garrota ..... Miss Mai Bacon
A Sergeant ..... Mr. Whittenbury Kaye
Archie Newton ... Mr. Charles Cautley
Guy Hinton ..... Mr. Earle Stanley
Senhor Alcida de Barros ..... Mr. Oscar Asche
Senor Pedro Urquiza ... Mr. George Ide
General Juan Fernandez Arredondo ... Mr. Robert Nainby
Port Doctor ..... Mr. Leonord Walker
Senhor Campos ..... Mr. Patrick Boyce
Commander ..... Mr. A. Blandford

The various makers of this musical comedy appear to have drawn heavily on the treasures of the past for our delectation. One half of their two-sided plot is taken from Shakespeare's tragedy of Romeo and Juliet—so that we may be quite sure of this, the line, "a plague on both your houses," is introduced—while the other is our old and valued friend, the Hunt for the Missing Diamond. Then we meet again those bevies of charming girls whose approach is heralded by peals of merry laughter, and who break unconsequentially into the story at frequent intervals—as they used to do when the day of musical comedy first dawned; the passionate virago of Southern origin who makes love to the smallest and most inoffensive gentleman in the story by knocking him about all over the stage; the man who, to escape detection, dresses himself in woman's clothes and sings a confidential little song to the ladies of the chorus; and the most palpable and heroic efforts are made to provide us with a second act climax of misunderstood hero and a heroine who sings herself into a swoon which neatly coincides with the fall of the curtain.

No fault is to be found with the settings and dresses. The three scenes are on a liner outside Rio de Janeiro, and in two sunny South American republics, and the designers of the spectacle have made fullest use of their opportunities, so that there is always something pleasant to look at. The humour, however, seems to bear the stamp of improvisation, and there is a complete lack of intrinsically funny situations; the music is thickly sentimental, and while it has a facile melodiousness, lacks originality, and the four lyric writers give us little beyond the conventional rhymed endings.

The Capulets and Montagues of the present story are the families of de Urquizas from the Argentine, and de Barros of Brazil. Elvira de Urquiza and José de Barros meet and love instantly on the promenade deck of the S.S. "Arandora Star," but before they can be happily united, their passion has to endure many vicissitudes. A deadly feud, partly national and personal, is carried on between the fathers of the two lovers. José's father even goes to the length of having his son kidnapped by gauchos in order to prevent the match, and Elvira, imagining she has been deserted, flings herself tearfully in the arms of a former sweetheart. On the eve of her suddenly projected new marriage, however, José arrives by aeroplane to claim her and explain. Parallel with this vein of thin sentiment there runs a somewhat vitiated streak of Chicago racketeering. Three crooks from the Windy City are trying to gain possession of the renowned jewel known as the Eldorado, but, needless to say, they are foiled in the end, by a gentleman who pretends to be intoxicated all the time, but is in reality thoroughly wide-awake.

Miss Desiree Ellinger sang beautifully as the heroine, and one regretted that she was not provided with better musical material. She gave an excellent semblance of reality, too, to the histrionics at the end of the second act. Miss Ellinger dances, acts and sings in a way that establishes her as the ideal heroine of romantic musical plays. Mr. Donald Mather's good looks, height and strong baritone voice gave the necessary heroic attributes to Senhor José. Mr. Jerry Verno, as the principal comedian, refused to allow any lack of suitable material to depress his spirits, and enlivened many moments of the evening with the sheer gaiety of his personality. Mr. Mark Daly contributed a realistic study of chronic alcoholism, Miss Mai Bacon swept tempestuously across the stage as a volatile lady crook, Mr. Robert Nainby was a peppery little military man, and Mr. Oscar Asche had little to do except deliver resounding threats and insults at his stage adversaries. Miss Mimi Crawford and Mr. Eric Coxon wrestled pluckily with a deplorable number called "Buzzin' Around." Mr. Geoffrey Davies and a male chorus were deservedly called upon to repeat a fine number, finely sung (and not mentioned in the programme), and another agreeable item was a solo dance by Miss Flora Harte and Mr. Ramon Cortez. Most of the dancing was good though, and fairly restful for a change. Our grateful thanks to Mr. Edward Royce, who arranged them.

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"THE DEVIL'S DISCIPLE."

AT THE SAVOY.

Melodrama in Three Acts, by G. Bernard Shaw, presented by Martin Harvey, by arrangement with C. Egerton Killick and Victor Payne-Jennings, at the Savoy Theatre on Tuesday, September 2nd.

Anthony Anderson ... Edmund Gwenn
Judith Anderson ... Margaret Webster
Mrs. Dudgeon ..... Mary Rorke
Richard Dudgeon ..... Martin Harvey
Christopher Dudgeon ... John Killner
Uncle William ..... E. E. Norris
Uncle Titus ..... John Garside
Essie ..... Mercia Cameron
Lawyer Hawkins ..... Eric Howard
Major Swindon ..... John Garside
Chaplain Brudenell ..... E. E. Norris
The Sergeant ..... Eric Howard
General Burgoyne ..... Charles Carson

Producer ... Martin Harvey

Mr. Shaw has explained more than once how he came to write "The Devil's Disciple," which, according to the author, "does not contain a single even passably novel incident." It is an amusing thought that it should be the work of G.B.S., the critic who had spent several years in pouring ridicule on the melodrama in which the hero is a ne'er-do-well willing to give his life to save that of a man he hardly knows and is finally reprieved with the rope round his neck. That the critics of thirty years ago took "The Devil's Disciple" seriously is to be understood. "Plays, Pleasant and Unpleasant," had been published two years before and not unnaturally they looked for the exposition of some social problem. "Why did Dick save Anderson? Where is the motive?" they asked, according to Mr. Shaw. They found one in a suppositious love-affair with Judith Anderson. What Mr. Shaw set out to do was to show that he could turn out a melodrama as well as any other dramatist. Added, was the "little bit of himself" that made all the difference and the result is a play that proved a fresher and livelier entertainment at the Savoy on Tuesday last than when it was originally acted. It is difficult to outgrow G.B.S.

It is a curious thing that the play should have been given its first full-dress performance in the West End of London on this occasion, but surely there is an appropriateness in the fact that Sir John Martin Harvey, creator of Sidney Carton on the stage, should have produced it and acted Dick. The only mystery is that he has not played the part before. Somebody once said that Shakespeare wrote "Henry V" for Lewis Waller. It would be as true to say that G.B.S. wrote the part of Richard Dudgeon for Martin Harvey, the finest romantic actor on the stage. Everybody knows, of course, that it was William Terriss who first suggested that Mr. Shaw should write a melodrama and that the author had an eye on Richard Mansfield, in America, who made one of his greatest successes in the play, which has also been acted by Sir Johnston Forbes-Robertson and Mr. Murray Carson. One begs leave to doubt whether any of these actors were as good as Sir John Martin Harvey, who brought the right touch of swagger, coupled with the suggestion of careless common sense, to the character. Dick is a romantic who, judging religion by its adherents, took service in what he imagines is the opposite camp, the Devil's. He must have something or someone to serve and some excuse for his good impulses. Years later, Dick Dudgeon developed into Blanco Posnet, and the two characters may be said to constitute Shaw's very exalted idea of Everyman. The ordinary melodrama had to have a motive for the hero's sacrifice. Shaw's play was nearer to life when he left out the motive and let Dick "do noble things" simply because he couldn't help himself. "The Devil's Disciple" may not contain "a single novel incident"—that is not true, of course—but philosophically it is as sound as the old melodrama was false. Behind Sir John's strut and swagger and flamboyance there was a man who had suffered and endured. The scenes with Judith were tender, but there was never a hint that it was better to have loved and lost, and, quite rightly, Burgoyne recognised this Dick Dudgeon as his spiritual equal.

When Mr. Shaw reached the last act, the social critic and the satirist took the lead, for the Court Martial scene is so novel as to be almost startling—even to-day. Burgoyne is a rich creation to whom Mr. Charles Carson gave superb distinction. Here the author's wit was admirably matched by the actor, and the two had a fine foil in Mr. John Garside's splendidly resolute representative of the typical Army man. The whole play is excellently acted. A critic spends a good deal of his time admiring the versatility of Mr. Edmund Gwenn, who has leapt from a musical comedy romp to the part of Pastor Anderson with a facility that would be amazing in other actors. Mr. Gwenn has never given a poor performance. He is at his best in this play. Judith is less satisfactory as a character, but Miss Margaret Webster not only looked very charming, but fitted with fair reasonableness into the proceedings. As Mrs. Dudgeon, Miss Mary Rorke inclined to a naturalness that was a trifle out of the melodramatic key. Mr. John Killner made a cheerful idiot of Christopher, and Miss Mercia Cameron, a pretty and pathetic Essie. The uncles were well individualised by Mr. John Garside and Mr. E. E. Norris, and two other parts were satisfactorily filled by Mr. Eric Howard.

The play, which was finely set, had an enthusiastic reception, and Sir John responded with a neatly phrased speech.

G.W.B.

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WANTED for winter season, commencing Oct. 19, Principal Bassoon and Horn. Must be thoroughly experienced in high-class concert and symphony programmes. Apply, stating salary for a thirty-hour week, age, previous experience and copies of recent references, to
Jan Hurst, the Aquarium, Brighton.
Also wanted, Orchestral Music for full orchestra.

7th. BATT. MIDDLESEX REGT.
WANTED, for Band in process of formation, B flat Clarinets and Bassoons, also secondhand Military Band Library. Apply by letter, Band President, Priory-road, Hornsey.

WANTED, Alto Sax for semi-pro. band willing to rehearse. Letters only: B.L., c/o J. Midoff, 45, Dunk-st., London, E.1.

WANTED, smart young Saxophone or Instrumentalist. Must be able to drive motor (and do running repairs preferred). 12 months' contract. Small reliable show. Photo and full particulars. Freddie Fay, Burnham-on-Sea.

WANTED, semi-pro. Tenor Sax, Sousa, Trombone, doubling pref. No callers. Henshaw, 42, Acton-st., W.C.1.

WANTED, Tenor Sax dblg. Clarinet and Violin, for S.P. Band, S. London. 51, Linsey-st., S.E.16.

WANTED, Oboe (with Cor Anglais) for permanent engagement. Only first-class concert exp. Open Oct. 2nd. Pump Room, Bath. Full particulars, with refs., age and photo to Edward Dunn, Mus. Dir., South Pier, Blackpool.

WANTED, two Cornets for ex-Servicemen's Touring Band. Other instruments may apply. Snares. Write Mr. T. Benton, c/o G.P.O., Birmingham.

WANTED for first-class Music Hall in South Wales, 2nd Trumpet. Applicants must be thoroughly experienced in variety, revue, etc. Write, stating age, experience, last situation, with copies of any references, etc., to Box 734, "The Era."

WANTED, Solo Trumpet, young, smart and reliable, to open at Folkestone, 18th inst; two performances daily, 2.50, 7.50. Salary £3 15s. per week, tent and camp bed provided, with free travelling. Weekly stops. Applicants should be of a willing nature. Apply Bandmaster, Lord John Sanger's Circus; Bexhill, Sussex.

WANTED, Trumpeter to join S.P. Band just forming, N.W. dis. pref. R. C., 89, Carlton-st., Kentish Town, N.W.5.

WANTED for Gaiety, Ayr, first-class Trombone, open Sept. 22nd. Ref., age, to Rayworth, 138, High-street, Ayr, Scotland.

WANTED, FIRST-CLASS TUBA PLAYER (LOW PITCH) FOR EASTBOURNE MUNICIPAL BAND AND ORCHESTRA. ONE WHO COMBINES STRING BASS PREFERRED.—APPLY H. G. AMERS, DIRECTOR OF MUSIC, EASTBOURNE.

WANTED for Park Hall, Cinema, Cardiff, first-class Organist, relief and orchestral. Willis 3-manual modern Console, with adjustable (piston) combination action. Must be able to give recitals and also read well, and play with orchestra when necessary. State if can play Mustel. Lowest terms and full particulars to Garforth Mortimer, Director of Music, 49, Shirley-road, Roath Park, Cardiff.

WANTED, Dance Pianist, Drummer, Banjoist, invest £4, tour on sharing basis, £3-£4 per week. Box 731, "The Era."

WANTED, Brilliant Pianist to work with violinist, for street playing. Good soloist essential. Good living for right man. Write Nelson, 61, Whitfield-street, W.1.

WANTED, Pianist, straight and dance; must be good; 6 months' engt. with full board. Ref. Photos. Lowest terms. M.D., 11, Norfolk-rd., Margate.

WANTED, Pianist (gent.) for saloon lounge, straight and popular numbers. Audition Friday, 8 p.m. 105, King's Cross-road, W.C.

WANTED, Pianiste, 4 days next week, able extemporise. De Frère, 90, Branksome-road, Brixton, S.W.2.

WANTED for well-known Dance Band, first-class Piano-Accordionist; must double either Violin or Sax. Send fullest particulars, age, and photograph if any: D.B.P., 118, Great Church-lane, London, W.6.

WANTED, good Dance Combination for perm. State full details, where working, etc. Box 713, "The Era."

WANTED Known, A.R.C.M. Pianist wishes to hear from other good amateur musicians to form an orchestra, straight and jazz. Only ladies. State capabilities. Box 736, "The Era."

TO AMATEUR INSTRUMENTALISTS.
WANTED Known, The City Operatic Society, producing "Carmen," January 1st, 2nd, 3rd, at Birkbeck College Theatre, would be glad of the help of all instruments. Rehearsals commence in September. Would interested amateurs kindly communicate with the Hon. Sec., 25, Wood-lane, Highgate, N.6.

WANTED, good semi-pro. or pro. Musicians for straight and dance bands (evenings only). Box 740, "The Era."

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

WANTED, for the Band of a Famous Scottish Regiment with long period of Home Service—Cornet, Clarinet, Brass Bass, Violin, 'Cello and Piano players, between the ages of 14 to 25 years. An excellent opportunity for ambitious players. Write Box 944, "The Era."

WANTED KNOWN, VACANCIES FOR BANDSMEN, CAVALRY REGIMENT. HOME SERVICE. SPORT, GOOD TOURS, EXCELLENT PROSPECTS. ALL INSTRUMENTS CONSIDERED. APPLY BANDMASTER JONES, QUEEN'S OWN HUSSARS, KNELLER HALL.

WANTED at once, Bandsmen with good instruments; must be good players. State your instrument in first letter. Wages £3 per week. W. Pinder, Circus; Brough, Thurs.; Kirby Stephen, Fri., Sedburgh, Sat.; Westmorland.

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Licensed annually by L.C.C.

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Good opportunity for Leaders to learn conducting and for Repetiteurs to become Leaders.

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Our own kit can be used.
Junior Classes now formed. Special tuition and reduced fees to backward instrumentalists.

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CLASSES, continuous, held in our large well-ventilated hall, with stage and grand piano.
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Numerous successes and letters of appreciation.

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SPECIAL NOTICE.—Reduced fees for Summer Course of orchestral tuition, all instruments, starting on June 30th. Write for particulars.
M. MOIR, Sec.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas and cafe; low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Abbott's Lending Library, cheapest in London; 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

WANTED Known, the Norris Music Lending Library. Hotel or cinema. Low weekly terms. 57, Osborne-road, Brighton.

WANTED Known, Professional Instruction, Piano-Accordion (solos arranged, orchestrated). G. A. Jaques, I.S.M., 62, Knox-road, Forest Gate, E.7.

WANTED Known, I MAY REQUIRE YOU AT ANY MOMENT NOW. Let me have your permanent address, 'phone number, full particulars, etc. PERCIVAL MACKEY, 6, Denmark-st., W.C.2. (Union members only engaged.)

WANTED.—H. Sullivan, late Victory Hotel Orchestra. Write M.D., 21900. Urgent.

MUSICIANS' WANTS.

WANTED Known, Violin, M.D. (or Leader) wants perm., south.; gent. Fully exp. theatre, variety or pictures; expert fitter; big library, orch, or trio. Undeniable references say: "Conscientious," "Reliable," etc. Terms to suit times. Clifford, 39, Kings-rd., Radipole, Weymouth.

WANTED, Engt. by brilliant M.D., Piano or Baton; musical interludes. Any bus. "Jhansi," Ramridge End-rd., Luton.

WANTED Known, M.D. Violinist or Leader, any business, at liberty Sept. 21st through Talkies; young, smart, large up-to-date library, sober and reliable; or can supply first-class Trio. At present M.D., Majestic Cinema, Mexboro'. Offers to C. H. Cook, M.D., 35, Washington-rd., Goldthorpe, Yorks.

WANTED by Edward Lorraine, M.D., Baton, Piano, Violin, Arr. Any bus. Tour or Res. Ex. refs. 8, Sterratt-street, Park-road, Bolton.

WANTED Known, Violin, Alto Sax, and Clarinet, first-class performer on each, good tone, read at sight, all-round experience, at liberty end Sept. Box 720, "The Era."

WANTED, Engt. 1st Violin (dbl. Tenor Banjo). Thor. exp. cinema, variety, concert and dance. S.G., 91, Tachbrook-street, S.W.1.

WANTED, Engt. by exp. Violinist, fine perf., orchestral or solo. Harvey, 149, Green-lanes, N.16.

WANTED Known, good Violinist is willing to rehearse jazz with view to engts. Box 733, "The Era."

WANTED, Engt. thor. exp. Violinist, any bus.; sight reader, ex-Service (M.U.); good tone; 15 yrs. exp. Audition if required. Joseph Leonard, 47, Princess-road, Evesham, Worcs.

WANTED Known, Peggie Irving, London Violiniste, vacant shortly through Talkies; fine tone, exp.; mod. salary; first-class trio library. 19, Strode-rd., Clevedon, Somerset.

WANTED Known, Lady Violiniste disengaged, expd. any bus., double Organ if necessary; excellent refs., reliable. 74, Bridgford-rd., Nottingham.

WANTED, Engt. by Solo Violinist in first-class orch., any dis. Write I. Sheffield.

WANTED, Engt. by Violiniste, good tone, 12 years' exp.; moderate. Violinist, 44, Craven-rd., Newbury.

WANTED, Engt. by Lady Violiniste, exp. jazz and straight, would dep. 31, St. James'-gdns., Wembley. 'Phone: 2632 Wembley.

WANTED, Engt. by Violiniste dblg. Alto Sax, expd., young, refined. R., 65, Chestnut-grove, S.W.12.

WANTED, Engt. by first-class Violinist, dblg. Alto Sax, young, smart, exp. any bus.; contract terminates Sept. 13th; anywhere. B. English, Royal Links Hotel, Cromer. Enquiries after 13th: 'Phone Putney 6107.

WANTED, Engt. by young Violinist, would rehearse. 52, Lugard-road, Peckham, S.E.16.

WANTED, Engagement, by first-class Violinist, theatre, cafe, dance; 18 yrs.' exp. Marks, 118, Pembroke-rd., Canton, Cardiff.

WANTED Known, hot Dance Violinist at liberty for deputy, immediately. Violinist, 47, Newington Green, Stoke Newington, London, N.

WANTED Known, Violinist (dblg. Viola), Pianist & Baritone Vocalist seeks cinema, hotel or concert work; late Municipal, super cinema, and dance orchestras. Alto, Town Hall, Shanklin, I.O.W.

WANTED, Engt. by well-known brilliant Alto Sax; good comedian; late Leader Municipal Orchestra; also London Palais; been on tour with known stage band; audition anywhere. Box 744, "The Era."

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THE CINEMA BUREAU
(Recognised as the Trade Bureau everywhere),
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WANTED KNOWN,
A WORD OF ADVICE TO
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DO NOT BE DOUBTFUL. LET US OFFER YOU OUR RENOWNED ASSISTANCE. WE WILL NOT ENCOURAGE YOU UNLESS WE ARE ASSURED OF YOUR SUCCESS. WE EMPLOY QUALIFIED MUSICAL DIRECTORS FOR THE PURPOSE OF GIVING YOU THOROUGH ORCHESTRAL TUITION, SIGHT-READING EXPERIENCE, AND TO ACQUAINT YOU WITH ALL THE MODERN MUSICAL ARRANGEMENTS FOR
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IF YOU ARE DISENGAGED, NOW IS THE TIME TO KEEP YOURSELF IN PRACTICE. WE WILL GIVE YOU EVERY ASSISTANCE IN PROCURING AN ENGAGEMENT AFTERWARDS. LOSE NO TIME.

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TO PROFESSIONALS.
IF YOU ARE NOT ALREADY ON OUR BOOKS, DO NOT HESITATE. GIVE US A CALL WITH A VIEW TO A FREE AUDITION. WE ARE THE RECOGNISED BUREAU FOR SOUND LUCRATIVE ENGAGEMENTS OF EVERY DESCRIPTION.

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IT WILL PAY YOU TO GET IN TOUCH WITH US FOR EXPERIENCED FULL ORCHESTRAS, NOVELTY BANDS, QUARTETTES, TRIOS AND INDIVIDUAL INSTRUMENTALISTS. SOLO PIPE ORGANISTS (WURLITZER, COMPTON, JARDINE, CHRISTIE), ETC.

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'PHONE: TEMPLE BAR 1414.
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WANTED, Engt. by bril. Violinist, with own Pianiste (joint or sep.); cin., cafe, etc.,; fine lib.; mod. sal. M.D., 200, Gulson-rd., Coventry.

WANTED, even. Engts., exp. Violinist, doubling Alto and Tenor Saxes (S. or D.); young and smart; any business. 75, Somerset-road, Edmonton. 'Phone: Tottenham 3683.

WANTED, by JAN THOMAS, Violin Conductor (doubling E flat Sax) any business. Library 2,000 straight numbers. Five years M.D. Garrison Theatre, Catterick. Two years M.D. Alhambra, Darlington. First-class soloist. Refs. Age 35 years. 29, Falmer-rd., Darlington.

WANTED by Leader Violinist, engt. or dep., cinema, cafe, etc.; young, expd. Violinist, 163, Torridon-rd., Catford, S.E.6.

WANTED, ENGT. BY VIOLIN LEADER (VIRTUOSO), DBLG. ALTO & TENOR SAXES; SHORTLY TERM. HOTEL ENGT.; EXP. ALL LINES. HIGHEST REFS. AGE 28. OFFERS FOR ANY CLASS OF WORK TO VIOLINIST, 22a, DURBAN-ROAD, WEST NORWOOD, S.E.27.

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WANTED, Engt. by 'Celliste, big tone; small salary for further experience. Box 578, "The Era."

WANTED, Engt. by thor. expd. Orch. and Solo 'Celliste, any bus. Miss C. Knowles, 22, Milverton-terrace, Leamington Spa.

WANTED by 'Cello, dblg. T. Banjo; exp. G. Opera, cin., var. 70, Algernon-rd., S.E.13. Lee Green 4864.

WANTED KNOWN,
FIRST-RATE 'CELLIST (LATE B.B.C.), DOUBLE ALTO AND TENOR SAXES, SHORTLY TERMINATE HOTEL ENGT. INVITES OFFERS. EX. ALL LINES. YOUNG, SMART, RELIABLE. 'CELLIST, 19, STIRLING ST., WEST HARTLEPOOL.

WANTED Known, 'Cellist dblg. E flat Alto Sax desires engagement, ex. refs., at liberty Oct. 6th, any bus., anywhere. Mossman, Epworth Villa, Llandrindod Wells.

WANTED, Engt. 'Cellist, theatre, varieties or cinema; late principal Grand Opera. Arthur Boyes, 8, Part-st., Southport.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED Known, 'Cellist, doubling Saxes, novelty Saw Solos and vocal, terminates season Sept. 21st; young, smart appearance. Foster, Nayland Cafe, Margate, Kent.

WANTED, Engt. by 'Celliste, dblg. Piano, young & refined, thor. exp. variety, cinema, cafe, etc. Highest refs. Croucher, Twynham-ave., Christchurch.

WANTED Known, Lady 'Celliste desires further experience; good tone, refs.; small salary. 49, Burgoyne-road, Harringay, N.4.

WANTED, Engt. first-class 'Cellist, dblg. T. Banjo; fine tone, young, smart, any bus., anywhere. Contract terminates Sept. 13th. H. Flashman, Royal Links Hotel, Cromer. Enquiries after 13th to "Leonards," Century-road, Laindon, Essex.

WANTED KNOWN, FIRST-CLASS 'CELLIST, DOUBLING SAXES. YOUNG, GOOD APPEARANCE. EXPER. ALL LINES. JUST CONCLUDING FRANCIS AND DAY'S REVUE AT CLACTON. LES. LEONARD, 688, HIGH ROAD, LEYTON, E.10. 'PHONE: WALTHAMSTOW, 0272.

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WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

WANTED Known, first-class D Bass, 10 years' exp., any bus., ex. refs.; week's trial. £2 15s. Box 705, "The Era."

WANTED, Engt. by exper. D. Bass, dblg. Sousa; cinema, dance or theatre; ex. ref. Pawson, 156, Wentworth-rd., Doncaster.

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WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist; cinema, cafe, hotel; 15 years' exp. Box 779, "The Era."

WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist; cinema, cafe, hotel; 15 years' exp. Box 780, "The Era."

WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist; cinema, cafe, hotel; 15 years' exp. Box 781, "The Era."

WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist; cinema, cafe, hotel; 15 years' exp. Box 782, "The Era."

WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist; cinema, cafe, hotel; 15 years' exp. Box 783, "The Era."

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WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist; cinema, cafe, hotel; 15 years' exp. Box 816, "The Era."

WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist; cinema, cafe, hotel; 15 years' exp. Box 817, "The Era."

WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist; cinema, cafe, hotel; 15 years' exp. Box 818, "The Era."

WANTED, Engt. by Violinist, Pianiste, Tenor Banjo, Vocalist

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WANTED Known, Relief Pianiste, expd., good soloist, seeks engt. or holiday work. "Pianiste," 37, Canonbury-square, N.1.

WANTED, Engt. by young and attractive Pianiste and Violiniste; exp. hotel, cafe, variety. 182, Highbury New Park, N.

WANTED, Engt. by reliable Orch. Pianiste, expd. Panatrope. Florence Leatham, 15, Ruskin-ave., Manor Park, E.12.

WANTED for London, Pianist and Clarinet, dblg. E flat Alto Sax, straight and dance; first class men only. Audition required. Age, refs. and terms, Box 735, "The Era."

WANTED, Engt. by Orch. Pianiste; cin., cafe, hotel, var.; competent and reliable; mod. terms. Trussler, 16, Stanley-rd. West, Bath.

WANTED Known, Pianiste, doubling Sax, at liberty on the 22nd of Sept. Library supplied if necessary. Patricia Magill, 92, Myddleton-rd., Bowes Park, N.22.

WANTED by brill. Pianist, Solo or Orch., young, mod. terms. At lib. Sept. 22nd. All coms.: Hugh Davison, Arcadian Pav., Morecambe, Lancs.

WANTED Known, first-class Pianist (orchestral and solo), dblg. Trumpet; absolutely any business; near London preferred. Pianist, 14, Radcliffe-rd., Hitchin, Herts.

WANTED, Engt. by expd. Pianiste, any capacity. W., 5, Lansdowne-place, Upper Norwood, S.E.19.

WANTED, Engt. by first-class Pianist, thoroughly expd., good references. Pianist, 71, Edith-rd., Ramsgate.

WANTED, Engt. by Pianiste, brilliant relief, etc., deputise holidays, any district. Pianiste, 323, Church-road, Leyton, E.10.

WANTED Known, expd. Orchestral Pianiste requires engts., any bus. E. Brookman, 174, Boundary-rd., Merton, S.W.19.

WANTED, Engt. by good Pianist, with good singing voice. Write Box 739, "The Era."

WANTED by well-known Dance Pianist, engt. odd or perm., from Sept. 14th. Dave Westfield, Grand Hotel, Lowestoft, or 21, Camden-passage, N.1. (Clerkenwell 7274.)

WANTED Known, Pianiste, orch., exp., seeks engt.; double Violin, lib. 250, Amesbury-ave., Streatham Hill, S.W.2. 'Phone: Streatham 4271.

WANTED, Engt. by Pianiste, Mustel Organiste, exp. orch. or solo. 'Phone Lee Green 4864.

WANTED, Engt. Orchestral Pianiste; thor. expd. cinema, variety. Gladys Waters, 86, Eastbourne Buildings, Tower Bridge-road, Bermondsey, S.E.1.

WANTED Known, Gent. requires Engt., cinema; exper. Pianist, Panatrope; willing to assist management. Any terms for permanency. Morrison, 2, Salop-st., Bridgnorth, Salop.

WANTED, BY FIRST-CLASS PIANIST, PERM. ENGT. BIRD, RIVIERA HOTEL, MAIDENHEAD.

WANTED, Engt. by smart young Pianiste; thor. exp. cin. and cafe; dbl. Violin; ex. refs. 67, Clifton-st., Swindon, Wilts.

WANTED, Engts. by Piano-Accordionist, dblg. Piano or Banjo, straight or dance; good library. 268, Goldhawk-rd., W.12. Shepherd's Bush 3244.

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WANTED Known, Tenor Banjoist, dblg. Violin and Guitar, open for gigs. 13, Chingford Mount-road. 'Phone: Silverthorne 1928.

WANTED known, young, expd. Dance Banjoist, reader; free Saturdays. Agnew, 7, Kingston House, Camden-street, N.W.1. 'Phone: Victoria 9965 (Ext. 103).

WANTED Known, Bert Fleet, Tenor Banjo, Violin, Spanish Guitar, with Clarkson Rose's "Twinkle." Pier Casino, Shanklin, open for first-class Engt. from Sept. 29th; winter season.

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WANTED Known, Drummer, Tympanist, Xylophone soloist, requires situation; fully expd. Johnson, 23, Park-street, Sutton-in-Ashfield.

WANTED Known, DRUMMER requires engt., experienced and competent man; variety, cinema, dance, tymps., glock. bells, etc.; rapid sight reader; ex. refs. Drummer, 50, Mill-st., Evesham, Wores.

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Dated September 1st, 1930.

NOTICE IS HEREBY GIVEN that **OLIVE YOUNG**, residing at 7, Meard-street, Wardour-street, W.1, and carrying on business under the name of "N.P. Productions," intends to apply to the London County Council for registration under the above-named Act.
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NOTICE IS HEREBY GIVEN that **JOSEPH PORTER**, residing at Lewisholme, Stoneycroft-crescent, Stoneycroft, Liverpool, and carrying on business as Joe Lewis and Mannie Jay Enterprises, intends to apply to the Liverpool City Council for Registration under the above-named Act.
Dated August 20th, 1930.

NOTICE IS HEREBY GIVEN that **KENNETH MILLAR**, residing at 1, Thornton-avenue, Bedford Park, W.4, and carrying on business under the name of Kenneth Millar, intends to apply to the County Council of Middlesex for registration under the above Acts.
September 3rd, 1930.

NOTICE IS HEREBY GIVEN that **MAXWELL HOLLES**, residing at 5, Summerfield-road, Bridlington, intends to apply to the East Riding of Yorkshire County Council for registration under the above-named Act.
Dated Sept. 8th, 1930.

NOTICE IS HEREBY GIVEN that **DORIS SCOTT** and **MAY BRAMALD**, residing at 46, Whitton-avenue, Greenford, Middlesex, and carrying on business under the name of Scott-Leslie Girls, intend to apply to the Middlesex County Council for registration under the above-named Act.
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Billy Caryll and Hilda Mundy for America.

On Wednesday next Billy Caryll and Hilda Mundy are sailing for America to play a contract there. They travel by the s.s. "Homeric." At the Holborn this week they are saying *au revoir* to English audiences and are meeting with their usual success. Since their advent into variety Billy and Hilda have become popular favourites at the Holborn and Palladium.

Florrie Forde.

At the Holborn this week Florrie Forde, with old and new successes, well maintains her popularity, and receives a great welcome, all her numbers being quickly taken up by the audience. We were surprised to hear that Miss Forde had never made a tour abroad. She is now considering an offer that has been made, and possibly Florrie will soon be calling "Ship Ahoy!"

Billy Danvers.

Last Saturday evening Billy Danvers said *au revoir* to Douglas, where he has enjoyed a successful season with "Happy People." This week he commenced a tour with the same production at the Empire, Nottingham.

The Music Hall Ladies' Guild announce that, now the holidays are over, the weekly Committee meetings will be resumed.

NEXT WEEK'S CALLS.

(Continued from page 7.)

MOSS' EMPIRES, LTD.

ABERDEEN HIS MAJESTY'S (reh. 11) (Low Pitch).—Harry Lauder, and variety company as booked.
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"Tout Paris." Cast includes Frank O'Brian and Angele Guilberte.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston.
BLACKPOOL GRAND THEATRE (reh. 11).—Macdonald and Young present "Dear Love."
BLACKPOOL OPERA HOUSE (reh. 11).—"The Squall." Cast includes Sybil Thorndike.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Macdonald and Young present "The Maid of the Mountains." Cast includes Annie Croft.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "That's a Good Girl." Cast includes Fred Kitchen Junr. and Jenny Dean.
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—Moss Empires, Ltd., present a Julian Wylie Production. "Nippy." Cast includes Binnie Hale, Arthur Riscoe and Clifford Mollison.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young present "Love Lies."
GATESHEAD EMPIRE (reh. 1).—"S.O.S."
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"The Co-optimists."
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Chefalo, The Magda Palermo Lilliputians, and company as booked.
HULL PALACE (reh. 1) (Low Pitch).—Alfredo and his Band, Taranaki Tui and Pietro, Beulah Berson, Ken Douglas, Blake and Maddox, Max and Harry Nesbitt.
LEEDS EMPIRE (reh. 1) (Low Pitch).—George Clarke and Company, Sixteen Drury Lane Babes, Gladdy Sewell, Edgar Benyon, The Seven Royal Hindustans, Jean Florian, Harry Herbert, Mareski.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—"The Calendar."
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—"The Folies Bergere Revue," "De La Folie Pure." Cast includes Shaun Glenville and Marika Rokk.
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Song o' Guns." Cast includes Bobby Howes and Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller present "Silver Wings." Cast includes Harry Welchman.
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "Alive and Kicking," including Jack Edge.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—"The House That Jack Built." Cast includes George Doonan and Revnell and West.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, presents "The Desert Song."
NEWPORT EMPIRE (reh. 12) (Low Pitch).—Francis Laidler presents "Funny Boy." Cast includes Reg. Bolton.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—George Robey, Stella and Partner, Bennett and Williams, Edward Victor, Betty and Buddy, The Hearnes, Bobby Wright and Marion.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—"The Meddler." Cast includes Joseph Greenwald.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"The Blue Bloods of Variety," including Nervo and Knox, Ada and Eddie Daros, Tom Fagan, Dorothy Arnold, The Bells, Andy and Irving, Four Brownie Boys.
SOUTH SHIELDS EMPIRE (reh. 1).—"Making Good."
SOUTH SHIELDS THEATRE ROYAL (reh. 11).—"The Woman in Room Thirteen."
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—"Jew Süss." Cast includes Matheson Lang.
SOUTHSEA KING'S THEATRE (reh. 1.30).—"Private Lives." Cast includes Gertrude Lawrence and Noel Coward.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"Making Whoopee!"
SUNDERLAND THEATRE ROYAL (reh. 11).—"The Cat and the Canary."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"Painting the Town Red."
VICTORIA PALACE (reh. 11.30).—Jack Taylor presents "The Victoria Palace Revue."
WEST HARTLEPOOL EMPIRE (reh. 11).—"What Price the Navy?"

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Nellie Wallace, Reno and Andy, Brian Lawrence, Wright's Comedy Circus, Harry Taft, Sam Mayo, Beatty and Blake, Edgar Curtis, Prince Yuga.
CLAPHAM GRAND (reh. 12).—Hurley Productions' "There's No Argument."
CROYDON EMPIRE (reh. 12).—Wheeler and Davis, Ltd.'s "Casino de Paris."
HAMMERSMITH PALACE (reh. 12).—Thos. F. Convery's Enterprises, Ltd.'s "A Vaudeville Voyage."
ILFORD HIPPODROME (reh. 12).—Jose Brook's "Wide-Awake."
ISLINGTON EMPIRE (reh. 12).—Chas. Austin and Co. in "Parker's Greyhound," Jenny Fordyce, Two Sharps, Harry Pantz and Co., Effie and Sylvia, Minne Love, Harry Champion, Decars' Circus.
KILBURN EMPIRE (reh. 12).—"Lads in Khaki."

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LONDON VARIETY THEATRES.

(*Other Variety Notices on pages* 11 *and* 15.)

THE COLISEUM.

Historical romance is so often written in costumiers' English that it is refreshing to listen to the dialogue of George Preedy. The "Interlude of War" is a story of La Vendée in which Phyllis Neilson-Terry is a Royalist under suspicion of dealing with the revolutionaries because she has entertained a butcher, Quetineau. Her message to their leader is regarded with suspicion, and when she comes to seek sanctuary they are half-afraid that she is setting a trap. Disguising himself as a sergeant of the Republican Army, he questions her until satisfied where her sympathies lie. Then he reveals himself as the hero of that immortal struggle. At this moment a Republican Colonel enters. The two fight until the Colonel is killed, and the Royalist departs with the blessing and affections of the heroine. The part enables Miss Neilson-Terry to reveal her mastery of the romantic style. Few other actresses could give the maximum of emotional force to every line without ever suggesting strain. Spirited performances were given by Reginald Tate, as the Royalist, and Vincent Holman, as the Republican Colonel.

The Eight International Beauties, who appear with Roseva Skelton, include some of the loveliest girls ever seen on the English stage; all distinctive types of feminine loveliness that the imagination can conjure up. The costumes in this act accentuate the differences of type, so when these "internationals" appear as boys our admiration is won chiefly by a blonde with a perky little head, and when they change into sailors we veer round to admire the brunettes. As the "driveling idiot," Claude Dampier realises to perfection the type of feeble half-wit with apologetic teeth and an ingratiating nose. We have seen interrupters by the score, but none ever like this. He enters in order to serve Miss Billy Carlyle as an accompanist. After gazing at the piano as a timorous bather contemplates a very cold sea, he at last begins to play, only to allow his attention to be distracted, first by catching sight of a friend in the audience and then by becoming involved in a cataract of music.

The burlesques of Reno and Andy are little masterpieces of the mockery of romance. Whether as Spaniards or sailors, they express in every movement the whimsical and absurdity in the picturesque. G. H. Elliott has a new batch of songs that enrapture us with their rhythms, and the Max Theilon Troupe mingle tumbling and dancing very attractively. George Gee, Nina Tarasova, and the Houston Sisters continue their stay, to the general satisfaction. Frederick Yule sings with a sense of drama that compels attention, and wins his reward in the audience's fervid applause. Michel performs marvellously on the xylophone while dancing.

NEW CROSS EMPIRE.

It is said that variety is the spice of life. Mr. G. H. Richardson, the popular manager of the New Cross Empire, is providing plenty of spice for his patrons with an all-star variety programme, headed by Jack Hylton and his Band. An original screen announcement heralds the greatest band on record, and Jack and his boys—looking cool in their white flannels and pullovers—commence their musical entertainment with "Cheer Up and Smile." Jack Hylton and his boys are more than musicians. They follow the lead of their great chief and get the song atmosphere into each item.

Jack Barty is as vivacious as ever. Who can resist him, when in between verses of "My Wife's Gone Away," he makes fun galore. As an encore he sang "Me and My Sweet Add-a-line," a catchy tune. Frank and Betty Boston wend their way through a series of juggling, raising smiles and laughter from the audience all the time. This is no ordinary juggling act, but a real clever show, in which rapidity of action is evident in both performers. Irene Shamrock and Gordon come direct from their Australian tour. They hold attention with comedy, song and dancing. Miss Shamrock makes a fine child, but is best as a male impersonator when she joins Gordon in "Great Stuff This Love." Masoni and Risch give a performance in which the many acrobatic dances were given with a grace and charm it would be hard to excel.

As an extra item the management put on the Hengler Brothers, who with their strength and nimbleness are always welcome to a variety bill.

ENORMOUS SUCCESS

LILIAN LOW

Principal Lady, Francis Laidler's "ALIVE AND KICKING"

Sept. 8—EMPIRE, FINSBURY PARK. Sept. 15—EMPIRE, NEW CROSS

Free for Pantomine prior to 1931 Tour of Revue

FREDK. YULE The Baritone

This Week: LONDON COLISEUM

Also Booking New Harmonious Ensemble with

DOREEN MONTÉ

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ALAN SHIRES

At FINSBURY PARK EMPIRE.

Principal Dancer in "Alive and Kicking."

Also doubling.

NEW ROADHOUSE CLUB, LEICESTER SQUARE.

George Jackley.

At the new Carlton Cinema, Essex-road, which was opened last week, George Jackley was in his usual cheery form, and was a welcome favourite. At the end of October, George goes into production, and for pantomime goes to the Lyceum again.

Daimler and Eadie.

For some little time past Alec Daimler has been making preparations for a road show introducing many of his own original ideas, and we now hear that this resourceful entertainer will produce on October 13th next.

Osborne and Perryer.

Arriving home from Africa on Monday morning, Ben Osborne and Nellie Perryer proceeded immediately to the Palladium for rehearsals, and were given a splendid welcome for their clever new skit, "A Night Out." Ben arranged a capital concert on the "Windsor Castle" and the programme included Ella Retford, Victor Chenkin, Mons. Mois Zladin, and Osborne and Perryer. At the conclusion of the concert Lady Rathcreeden, in a speech, said that it was the finest ship's concert she had ever seen. The V.A.B.F. will benefit to the extent of £17 14s.

FRANCIS LAIDLER'S TWO NEW SUPER REVUES

Are in Town This Week, MONDAY, SEPTEMBER 8

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VICTORIA PALACE

TWICE NIGHTLY, 6.30 & 9.0

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AT THE

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TWICE NIGHTLY, 6.40 & 8.50

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THE YORKSHIRE POST says: "*As the panorama of glorious scenes unfolded, they drew more applause and acclamation than had ever been accorded to the greatest Talkie.*"

KIRAKU

BROTHERS

This week: Grand, Brighton. Next week: Hippodrome, Aston

P.A.: 112, Ferndale Road, Clapham, S.W.4.

SID DOOLEY

OWN PRODUCTION, "GOING THE PACE."

Sept. 8, PALACE, SOUTH LONDON. Sept. 15, PALACE, WATFORD.

DOROTHY PENNY

FRANCIS LAIDLER'S "ALIVE AND KICKING."

Sept. 8, FINSBURY PARK. Sept. 15, NEW CROSS.

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Also

This Week—

PALLADIUM, LONDON

MAX MILLER

Looking Ahead

1930.

Sept.	8	Penge.
"	15	Shepherd's Bush.
"	22	Walthamstow.
Oct.	20	HOLBORN.
Dec.	29	Leeds.

1931.

Jan.	12	Birmingham.
Feb.	2	Liverpool.
"	9	Newcastle.
Apr.	6	HOLBORN.
May	25	PALLADIUM
Aug.	3	Southend.
Aug.	10	HOLBORN.
Aug.	17	Portsmouth.
"	24	Brighton.
"	31	Birmingham.
Dec.	7	HOLBORN.
Dec.	28	Leeds.

JULIUS DAREWSKI will always find me.

STETSON

This Week—

PALLADIUM, LONDON.

FOSTER'S AGENCY.

Managers and Agents see

JOE YOUNG

London's Leading Comedian in "HAPPY DAYS,"

At the ALEXANDRA, STOKE NEWINGTON, this week.

A FEW VACANCIES IN OCTOBER.

DICK CARLISH *presents* THE

THREE BROOKLYN BOYS

Thanks to LEON POLLOCK, Esq., for Booking us solid this year.

LONDON SEASON:—October, November, December. FIRST VACANCY:—January, 1931

OFF AGAIN!——————HOW DOES HE DO IT?

JESSE EVE

BLOCK AND SULLY

THIS WEEK: - - - - EMPIRE, HOLBORN

Direction: Fosters's Agency.

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"The overwhelming ambitions of childhood never really vanish from our breasts, however thoroughly we forget them. You may have no memory whatever of your infantile efforts to whistle. Nevertheless, something, known or unknown, stirs within you when you hear an expert at it. The performance of Murray and Irwin moves us, for this reason, to exceptionally intense enthusiasm. I must first give them credit for a way of singing which is their own—and it certainly proves very suitable to "She's So Unusual." Also I must record that their japes never failed in their effect. All the same, I am sure it is as siffleurs that they win the audiences' fervent approval."

This: LONDON PALLADIUM. Next: HIPPODROME, LEEDS. Direction: FOSTER'S AGENCY

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The Realm of Music

By L. HENDERSON WILLIAMS.

SOLOMON—AND STRAUSS.

Next to British Composers' Night, Tuesday's mixed programme usually draws the smallest attendance to Queen's Hall. On the 2nd inst, however, the house was full, even the 3/- overflow behind the orchestra. To the popularity of Solomon, the famous pianist, was this due; one gathered it from conversation as well as from the almost unsubduable enthusiasm at the close of his performance. The Concerto was Rachmaninoff's Second, in C minor, and he handled it admirably, not imputing to it higher virtues than it naturally contains, but making the utmost of the real and intimate beauties of the *Adagio sostenuto* and exhibiting throughout complete technical mastery without a single flaw in taste. This consummate assurance and firm rhythmical stability communicated an especial confidence to the orchestra, with the result that there was much less raggedness in the accompaniment than has been noticeable sometimes of late—due, no doubt, to insufficient facility for rehearsal. The musicianly phrasing and pure tone of Mr. Brain's horn-playing, and, indeed, of all the wood-wind leaders, gave us the keenest delight, especially in the slow movement of the Concerto, which is really in the style of chamber-music.

Sir Henry Wood specialises in Strauss, and he made the "Hero's Life" as convincing as that unsatisfactory composition can be made. It manifests none of the psychological insight that is the peculiar stamp of "Don Juan" or even "Don Quixote." It is useless to maintain that there is any likeness to spiritual conflict in Strauss's battle music here, but, taken as a realistic picture of material warfare, it scores, with its tremendous energy of brass and percussion. It was worthy of Berlioz—and of Sir Henry Wood. Mr. Woodhouse gave a clever performance of the very exacting solo violin part. Miss Miriam Licette sang Chapentier's "*Depuis le jour*" sweetly and expressively, and Mr. Howard Fry rendered Handel's "Hear me, ye winds and waves" with dramatic sufficiency. Mozart's Overture to *Figaro*, with which the programme opened, was as brilliantly done as anything in the course of the evening.

A BRAHMS EVENING.

Brahms had his turn instead of Bach on Wednesday evening—the "Tragic" and "Academic Festival" Overtures, the Piano Concerto No. 2, in B flat, and the Third Symphony. Brahms' instrumental music needs more rehearsal than can well be given to it in Promenade time. It is such undramatic, unsensational music that it loses half its possible effect if the most stringent attention is not paid to phrasing and balance of tone. This, however, takes time; time that cannot be spared with a different programme every night. But the lack of preparedness in finer detail told in the Symphony. The motto-theme of the first movement was clumsily presented because the strings had not determined the exact weight that belongs to each note and achieved the consequent balance in bowing. The same defect reappeared as a certain squatness of outline in the lovely opening to the *Poco Allegretto*. The Symphony was creditably and conscientiously played as a whole, but without style: it was laboured where it should have been fluid. Circumstances are more to blame for this, we feel sure, than Sir Henry and his men.

The young soloist in the Concerto was a newcomer to the Proms. platform, Mr. Cyril Smith. He is already a competent pianist in a style that will probably develop into brilliancy. Touch and phrasing might have been more sensitive in the *Andante;* but the ornate passages of the second and fourth movements were very effectively played. He was warmly approved by the audience. Mme. Gabriele Joachim, who sang "*Auf dem Kirchhofe*" and "*Immer leiser wird mein Schlummer*" with piano accompaniment, has hardly a voice of sufficient volume for Queen's Hall. But since her Wigmore Hall debut less than a year ago, she has gained greatly in control of it and in judgment in regard to appropriateness of phrasing and style. Bizet's Overture, "Patrie," brought the orchestral programme to a close.

BRITISH COMPOSERS' NIGHT.

The third hearing of Constant Lambert's "The Rio Grande" has converted me to a faith in that young musician's promise which the earlier performances did not evoke. It arose from being able, at this distance, to separate more clearly the faults from the virtues in the work; also from the conviction that the latter have a living and enduring root. Not in "The Rio Grande." He has spoilt that by dating his idiom. It is not the jazz rhythm, it is the orchestral quips and cranks associated with it which, though they amused us at first, no longer do so. Nothing stales so soon as a topical joke. But stripped of these, much of the music is real expression of real feeling. He has escaped from the wretched English fetish of dry detachment and is unashamedly eloquent when the occasion requires it. We never do anything in Art till we get away from the English Public School outlook. It will be interesting to see what Lambert writes in ten years' time—if civilisation survives the effect of so-called universal education of which the outcome is only greater sharpness in greed. Mr. Lambert was well served by his interpreters, the orchestra, the Wireless Singers, Miss Doris Owens and Mr. Angus Morrison.

The Berners Fugue is to a lesser extent an example of how difficult and dangerous it is to joke explicitly with notes instead of words for symbols. The Fugue is a good fugue. Its liveliness is natural. And two-thirds through Berners deepens into eloquence, just as Lambert does . . . and spoils it by putting his tongue out at us with the very last note. That impudent major third could (probably did) get home with an intimate audience; but not with a Prom. audience, where the mentality and outlook are so diverse as to produce at times a palpable clash on sensitive human recording-plates. But it is a jolly fugue; a spicy, clean-feeling fugue, and we liked it.

The reception of Dame Ethel Smyth's "Anacreontic Ode" must surely have rejoiced her heart. Her vitality is really magnificent—shown as much in her choice of theme as in treatment of it. Mr. Herbert Heyner did his best to be divinely "mad with wine" but did not seem to have caught just the right stage of intoxication. It would have taken Russian dramatic temperament and endless resource of voice to give this its due. Miss Beatrice Harrison brought her usual sympathetic warmth of style to Elgar's Violoncello Concerto, and his "Enigma" Variations, following Lambert's "Rio Grande," betrayed odd touches of unexpected kinship between the writers here and there. Probably Lambert would repudiate them. But they have a like pleasure in richness of hue and contrast of colour. Elgar—with the advantage of maturity—has a more elegant turn of fancy. One had no preconceived intention of comparing these men—dissimilar in age, epoch and experience. The notion arose of itself from the savour of some common Elizabethan heritage. Some songs, sung by Miss Doris Owens, Sullivan's music to "Macbeth" and Eugene Goossen's "Rhythmic Dance" made up a thoroughly representative British programme.

BEETHOVEN FILLS THE HOUSE.

A well-chosen programme drew crowds to Queen's Hall on Friday night. It is time the B.B.C. revised its use of the adjective "popular" as applied to programme. The word is supposed to mean what pleases the people, but Saturday's popular fare, so-called, does not attract half so many nowadays as a pure diet of either of the Three Bs.

This was one of the orchestra's good nights, and in the accompaniments as well as in the "Egmont" Overture and the Fourth Symphony, it proved its quality. Miss Eda Kersey played the Violin Concerto with striking technical ease, as marked in double as in single stopping, and an unfailingly sweet and clear tone. If only she developed personality she might be an admirable artist, she is so well equipped; but she never probes below the surface—as yet, an unawakened Galatea. Miss Stiles-Allen was in splendid voice and gave a very well-judged interpretation of the Scena and Aria, "Ah, Perfido!" Pleasant contrast was provided in the second half by three Spanish Dances by Granados and a Piedmontese Dance by Sinagaglia.

"TUNE IN."

AT HAMMERSMITH PALACE.

An entirely new and novel form of entertainment is presented here this week by Murray Mills for G. & F. Productions. In twelve scenes not actually connected, each in a definite setting, this television show, "Tune In," contains a galaxy of radio and stage "stars." First, there is Sydney Firman, who brings his London Radio Dance Band to supply musical contributions, performed in experienced style. Then there are Gaston and Andree, those originators of the acrobatic "adagio" dancing here. These two clever artists, besides offering some of their most thrilling feats, are also displayed in one of the most artistic posing acts we have seen. The lighting effects are most noteworthy. The country scenes are by Len Jackson, who undertakes the chief funny rôles with marked success in his usual style. The entire production is devised and staged by Stephanie Anderson, whose solo dancers are greatly appreciated for their fine work. Jack Mayer is a young entertainer of pleasant personality and promise, and the large company includes also Dorothy Vernon, Jennie Russell, Mollie Milton, Renée Smyth, Geoffrey Beresford, Jack Wilmer, Ed. Boulter and Alan Kitson.

"HONEYMOON FOLLIES."

AT WOOD GREEN EMPIRE.

Maurice Cowan's production under this name is a jolly entertainment containing a series of outstanding features, comedy, scenic and musical, and a big cast of standard performers who know their work thoroughly. Claude Lester is at the head of the fun department, and amuses every one in a manner peculiarly his own. Betty Warren is a revelation, and is not long destined to tour the halls if some West End impresario sees her. Her acting and mimetic powers are superb, and she looks beautiful. Frank Tully is a surprise in the comedy work, and also displays his fine dancing to advantage. Leo Sax, Ruby Sax and Florence Adams have opportunities to display their musical and comedy versatilities, which they do to big appreciation. Irene North is a splendid singer with a nice personality. Corelli, the piano wizard, and Doreen Andree complete the fine cast. Gordon Ray's Cosmo Girls are some of the best in their line. The novel scenic effects, "under the sea," The Tower, are worth noting. George Piercy is the Follies manager, and Tom Lewis the musical director.

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Whitehall Theatre.

The Whitehall Theatre, now rapidly approaching completion, has been taken over by Mr. Walter Hackett, the well-known dramatist and producer, who will be its licensee. Besides directing the theatre he will write the plays to be performed there and will produce them himself. He has arranged with Mr. E. A. Stone (the architect) and his partners, who own the theatre, to do a long series of plays there with Miss Lorne in the leading parts.

Mr. Hackett is arranging to transfer "The Way To Treat A Woman," his successful play (which reached its one-hundredth performance last Saturday) at the Duke of York's Theatre, to the Whitehall, on September 29th. The Whitehall stands on the site of the Old Ship Restaurant in Whitehall, and is a few steps from Trafalgar-square.

Mr. W. Macqueen-Pope, for long the manager of the Duke of York's Theatre, will be Mr. Hackett's general manager, and Mr. Thomas Reynolds will be in charge of the stage.

Reopening of the Strand.

The farce with which Leslie Henson and Firth Shephard will inaugurate their policy at the newly-decorated Strand Theatre will now be "It's a Boy!" with Leslie Henson, Sydney Howard and Austin Melford (who has adapted the piece from the German of the authors of "A Warm Corner"), and Connie Ediss in the chief parts. The London production will be during the week of September 29th, following a "try-out" in Birmingham.

"It's a Boy!" (originally called "Hooray! It's a Boy!") was to have been staged at the Prince's, with W. H. Berry and Heather Thatcher, but for this house and these artists another new farce is contemplated.

"Storm Over Europe."

Mary Newcomb's next part will be in an adaptation of Douglas Jerrold's novel, "Storm over Europe," specially made for her by Herbert Agar and Eleanor Chiltern. The story is one of love, war, politics and rebellion in an imaginary European kingdom. Many of the events described closely resemble the situation in Great Britain to-day. The book is really a plea for the return of monarchy and religion to Europe.

Miss Newcomb will have a fine part as a Princess, but the most important character is that of D'Alvarez, leader of the Monarchist Party.

It is unlikely that "Storm over Europe" will be seen in London until much later in the year. "Jealousy" continues very satisfactorily at the Little Theatre, where it reaches its seventy-fifth performance on Saturday, and Miss Newcomb will have to take a short holiday before starting rehearsals of the new play.

Embassy Repertory.

"The House of Pretence," that opened the Embassy Repertory Theatre, Swiss Cottage, will be followed on Monday next by Lennox Robinson's three act play, "Give a Dog——." for this play Miss Joyce Bland, of the New Shakespeare Company, takes her place as a permanent member of the Embassy Company. Mr. Torin Thatcher, Miss Dorothy Robinson, Mr. Philip Thornley and Mr. Walter Tennyson have been added to the Embassy company.

The Old Vic.

In "Henry IV.," Part 1, with which the Old Vic. opens its season on Saturday, Alfred Sangster will play the title rôle; Ralph Richardson, Prince Hal; George Howe, the Earl of Worcester; Peter Taylor-Smith, Sir Walter Blunt; Henry Wolston, Sir John Falstaff; Leslie French, Poins; and John Gielgud, Harry Hotspur. Dorothy Green will be Lady Percy and Elsa Palmer Mistress Quickly.

The Three Hundred Club.

The season 1930-31 of the Three Hundred Club, which is amalgamated with the Stage Society, will open on October 26 with the production of "Three Flats," by Malcolm Muggeridge. On December 7, "Cheri," by Colette, translated by Una Tronbridge, will be given, and "The Borrowed Life," by Gladys Parrish, is underlined for February 8th.

Revival of "The Honeymoon."

Mr. Arnold Bennett's nineteen-years-old play, "The Honeymoon," is to be revived at the Everyman next Tuesday evening. Mr. Norman Loring is producing, and the cast will include Miss Lillian Cavanagh—in Miss Marie Tempest's old part—Mr. Deering Wells, Miss Margaret Yarde, Mr. Lawrence Hanray and Mr. Alfred Clarke.

"Topaze."

The Daniel Mayer Company, with the Shubert Corporation, will present "Topaze," a comedy in three acts by Marcel Pagnol, translated by Benn Levy, on or about October 6th, at the New Theatre, where "Richard III" will end on October 4th. The leading parts will be played by Raymond Massey and Alice Delysia, and the cast will include Frank Cellier, Frederick Lloyd, Sebastian Smith, Marcus Barron and Martita Hunt. The play will be produced by Reginald Denham. Mr. Aubrey Hammond is designing the scenery.

Prior to the London production, "Topaze" will go to the King's Theatre, Glasgow, for one week, commencing September 22nd, followed by a week at the Empire, Southampton.

Mr. Martin Adeson.

Mr. Martin Adeson is broadcasting on Monday and Tuesday next, Sept. 15th and 16th, in Lewis Carroll's fairy play, "Through a Looking Glass."

Ardwick Empire.

Up to a few days ago, the prospect of a continuance of repertory at the Ardwick Empire, Manchester, looked hopeless. Sir Oswald Stoll had given the company, which had been playing there under the management of William Holles, notice to terminate the season on September 20th. Now, however, in face of the great disappointment to the company and its growing audiences, Sir Oswald's decision has been rescinded, and the repertory venture, which looks like developing into an achievement, is to go on indefinitely, but with a change to twice-nightly.

"The repertory players at Ardwick," said Sir Oswald, "love their work. As far as the emotional and physical strain of it permit, it is a joy to them. With the players' hearty co-operation, the plays will be given twice nightly, without abridgment. The double work is to be done by the players for an increase of only 25 per cent. in their remuneration. Notification will be made of new prices of admission to meet the changed conditions.

Actor in the Pulpit.

Henry Hallatt, leading actor of the company, read the lesson last Sunday evening in the pulpit of the Church of Our Lady of Mercy and St. Thomas, of Canterbury, Gorton, and preached on "The Passing of The Third Floor Back," which had been played at the Ardwick Empire during the week.

Principals of "The Man in Possession."

Miss Iris Hoey has taken over Miss Isabel Jean's part in "The Man in Possession" at the Ambassadors' Theatre. Miss Joans going to America to star in the American production of this comedy. It will be recalled that some time ago Mr. Owen Nares stepped into the shoes of Mr. Raymond Massey, so that both principals in Mr. Harwood's daring comedy have been changed since the run began nine months ago.

"Art and Mrs. Bottle."

Miss Irene Vanbrugh, who left the cast of "The Swan," last month, to go on tour in "Art and Mrs. Bottle," is back in London again for a fortnight with the piece. She is at the King's, Hammersmith, this week, and goes to Wimbledon on September 15. She is supported by Vernon Sylvaine, in Robert Loraine's part, Frank Lacy, as George Bottle, and Joan Henley as the rebellious daughter, Judy.

Miss Eva Moore has taken up Miss Vanbrugh's part of the Princess Maria Domenica at the St. James's Theatre. Mr. Colin Clive has now returned to the cast after a short vacation. During his absence, Mr. G. Byam Shaw played the part of Dr. Nicholas Agi. The 100th performance of "The Swan" will be reached on the 24th of this month.

Famous Play for Canada.

"Marigold," the delightful play which has charmed audiences at the Kingsway Theatre, during its run of over 750 performances, is to tour Canada and the U.S.A. The entire London cast, with original scenery, uniforms and effects, from the Kingsway Theatre, sailed on Friday from Southampton for Canada in the Canadian Pacific liner, "Montclare." The company will open at Montreal on September 15th, and afterwards will visit the chief cities in the Dominion. On the return journey the play will be presented in many of the large cities in the United States.

Aberdeen Attractions.

The once-nightly season at His Majesty's Theatre, Aberdeen, which has been running during the summer months with a combination of variety and plays twice nightly commenced this week with a visit from Messrs. Macdonald and Young's Company, in "Mr. Cinders." Forthcoming attractions for the season include visits from Sybil Thorndike and Company in "The Squall"; Sir Harry Lauder; the D'Oyly Carte Opera Company; Mr. Percy Hutchison and Company in "The Luck of the Navy" and "Brewster's Millions"; Norman Griffin and Company in "Wild Rose"; Layton and Johnstone; Messrs. Macdonald and Young's Company in "Dear Love," "Here Comes the Bride," and "Love Lies"; "Appearances"; the Russian ballet, "A Warm Corner"; a Pantomime season; "Journey's End"; "Michael and Mary"; "The First Mrs. Fraser"; "Almost a Honeymoon," etc. etc.

Reopening of Dundee Alhambra.

Last Spring the proprietors of Dundee Alhambra, Mr. and Mrs. Arthur Henderson, in view of the depression in theatrical circles caused by the "talkies" invasion, decided on the patriotic course of scrapping their cinema outfit, and running the theatre for the good of British players. Opera, musical comedy, revue and variety were presented, and the venture proving successful, the good work is being continued. Last week they opened for the season with "The Bran Tub," starring Bob E. Wray and Brame. This week, O'Reilly's "Hammer and Tongs" goes merrily, and an early booking will be the ever-popular "The Patsy."

Rusholme Repertory Players.

After their well-earned recess, the Rusholme Repertory Players have reopened, and are playing this week "The Truth Game." New recruits to this able company are Douglas Vigors and Marjorie Manners. Forthcoming productions here include "The Shadow of a Gunman," "Mary, Mary, Quite Contrary," "Canaries Sometimes Sing," and "Charles and Mary" (for two weeks). The new musical director is Carmont O. Ellis.

Bristol Play Competition.

The Clifton Arts Club, Bristol, announce their fifth annual competition for original short plays. The plays are judged not merely in manuscript, but in actual stage performance, from which the final estimate is formed. Of the plays sent in, six will be chosen to contest the final stage, and these will be produced by the Club in Bristol in the spring of 1931; so that, in addition to the offer of two cash prizes, no fewer than six authors will obtain the privilege of having their plays produced. A special prize is offered for the best poetic play. Full particulars can be obtained from Mr. C. M. Haines, 1, Alexandra-road, Clifton, Bristol.

Bristol Little Theatre.

The eighth season of the Bristol Little Theatre opens on September 29 with "The Professor's Love Story," which will be followed on October 6 by "The Merchant of Venice," in modern dress. The three weeks from October 13 will be devoted to Shaw's "Back to Methuselah." Subsequent productions will be: "The Second Man"; "Walker, London"; "Old English"; "The Ivory Door"; "The Eternal Lover"; "Blackmail" and "Plunder," while on Christmas-eve a matinée, beginning at 5 o'clock, will be given of "Where Children Rule," by Sydney Blow and Douglas Hoare.

Sheffield Repertory Theatre.

The autumn season of the Sheffield Repertory Theatre opens on Saturday, September 20th, with "The Fourth Wall," by A. A. Milne. Succeeding plays will be "Bird in Hand," "The Skin Game," "The Young Idea," "A Hundred Years Old" and "Candida."

The company will be constituted as hitherto, partly professional and partly amateur. Among the former there will be a new leading lady, Mary Townley. Tony Blake returns to play juvenile leads, and will act as stage manager, and Felix Irwin, who was associated with the Repertory Theatre last year, has been re-engaged.

St. James's Box-Office Manager.

Mr. Gilbert Miller has appointed Mr. Charles John Roberts to be box-office manager at the St. James's Theatre in succession to the late Mr. E. Arnold.

The New Co-optimists.

The Co-Optimists have started auspiciously on their tour and are this week at the Empire, Edinburgh. The company includes several of the original Co-Optimists, some who have been, and also some new recruits. Spectacular scenery has given way to the familiar black velvet background which greatly adds to the effectiveness. The originals, Phyllis Monkman, Davy Burnaby and Stanley Holloway are as fresh as ever. Of the newcomers, Marriott Edgar greatly adds to the comedy, Elaine Rosslyn has a decided personality, while Billy Mayerl's prowess at the piano goes without saying. Sylvia Cecil scores with Stanley Holloway in their melodious meditation, "I'm Satisfied." Applause was continuous at the close of Phyllis Monkman's and Teddy Fox's duet, "Maybe It's You." The programme is entirely new and original.

Morton Powell Players at Leicester.

Mr. Morton Powell and his company have opened at the Leicester Playhouse for a further season. This hall, situated in East-street, has been redecorated and partly refurnished, and is attracting good audiences. The play this week is "Passing Brompton Road," in which Miss Marjorie Morton Powell is taking the Marie Tempest part. Others who Mr. Powell has engaged for the season are Maisie Robson, Betty Ross, Dorothy Caird, Julian Grenville, Wyndham Clare, Charles Calvert, Robert Newall, and Nick E. Lambert.

"All That Glitters."

Dewar Productions, Ltd., will present, at the Theatre Royal, Margate, on September 15th, prior to a London production, "All That Glitters," a comedy in three acts, by Sydney Blow, adapted from a story by Roy Octavus Cohen. The cast will include Mary Jerrold, Eileen Eley, Wilfred E. Shine, Frederick Burtwell, Richard Goolden, Amy Veness, Arthur Hambling and Edmund S. Phelps. Hubert Harben is the producer. The scene takes place in the main street of a seaside town on the South Coast.

Royal Academy of Music Awards.

A comprehensive list of the awards of the Royal Academy of Music is contained in the July 1930 Prize List just to hand. The prizes were presented by the Duke of Connaught on July 25, an account of which, together with the principal prize-winners, was published in our subsequent issue.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to

B. Anderson—Sept. 10.
B. Forbes-Robertson—Sept. 11.
Fred Sinclair—Sept. 11.
Dennis Lyndon—Sept. 11.
Beatrice Forbes-Robertson—Sept. 11.
Mary Kinloch—Sept. 11.
Derwent Hall Caine—Sept. 12.
Alfred Holles—Sept. 12.
Jean Cadell—Sept. 13.
Eric H. Albury—Sept. 14.
Daisy Wood—Sept. 15.
Frank Latona—Sept. 15.

"OPEN YOUR EYES."

AT THE PICCADILLY THEATRE.

A musical comedy in two acts, by Frederick Jackson, with music by Vernon Duke and Carroll Gibbons, and lyrics by Collie Knox and James Dyrenforth, presented by Trio-Theatrical Productions, Ltd., at the Piccadilly Theatre, on Monday, Sept. 8.

Estelle Latham ..... Jacqueline Hayes
Mimi Carothers ..... Yvonne Lucille
Cynthia Rockwell ..... Jade Hales
Mrs. Rosalie Symes... Veronica Brady
Howard Ring ..... Bernard May
Mickleford, the Maid ... Stephanie Stephens
George Black Fox ..... Billy Leonard
Conrad, the Butler ..... Phil Ray
Georgette Countess Zanini ... Nancie Lovat
Phyllis, her Sister ..... Chili Bouchier
Renwick Clarke ..... Harry Milton
Detective-Insp. Merlin Montague ... Herbert Mundin
Count Zanini ..... George Vollaire
Producer ... John Harwood

"Open Your Eyes" made stage history when it was first produced about a year ago, and there was an echo of the trouble on Monday night at the Piccadilly Theatre, where the musical comedy was presented for a three-weeks' run, after another short provincial tour with a fresh company. The Musicians' Union, it is said, stepped in a short time before the piece was due to start and withdrew several of the chief members of the orchestra on the grounds, I am informed, that the company that previously presented the play still owed salaries. Trio-Theatrical Productions, Ltd., is said to be a new company, and it has bought the rights in the musical comedy. It was an unfortunate start, and my own opinion is that it would have been wiser for all concerned if "Open Your Eyes" had been allowed to rest in peace.

It is a dull show, with a book that is unworthy of Mr. Frederick Jackson, and a waste of the talents of the clever people in the company. There is the usual misunderstanding between the hero and heroine, and for comedy the author relies on a crook who pretends to be a detective and a nice innocent young man who is mistaken for a crook. Mr. Billy Leonard worked hard to infuse some of his own effervescent humour into some leaden lines, and more than once succeeded in being exceedingly amusing. He has a pleasant personality and a fund of good spirits, and with a little more help from the author would have made a success of the part.

Mr. Herbert Mundin, another excellent comedian if he has the material, managed to get some fun out of a comic sleuth who assumes a number of disguises. Mr. Harry Milton acted with engaging charm as the young man who is suspected of being a crook, and Mr. George Vollaire struggled with an Italian accent and sang pleasantly as the Count who, owing to some misunderstanding, was parted from his wife, a lady who looked very attractive in the person of Miss Nancie Lovat. She and Mr. Vollaire made the vocal successes of the evening in the duets, "You'd Do For Me" and "If You'll Dance With Me." On the whole the music struck me as being a little above the average of a musical show, but it was difficult to judge owing to the orchestral difficulties.

There was a welcome breadth and variety in Miss Veronica Brady's acting as an American lady in search of a title, and Miss Stephanie Stephens put in some spirited work as the lively maidservant. Some of the minor parts were indifferently played, and the production lacked the perfect team-work that is necessary nowadays. The opening was particularly slow, and once or twice there were short stage-waits.

The speciality dances by Mr. Billy Revell and Mr. Tony Smythe deserve a word of praise.

G. W. B.

"CHARLOT'S MASQUERADE."

AT THE CAMBRIDGE.

Revue in Two Acts, Book by Ronald Jeans, Lyrics by Rowland Leigh, Additional Scenes by Harold Simpson and Newman Levi, Ballets by Cyril Scott and Eric Coates, Music by Reg Casson, Pierre de Caillaux, Norman Hackforth, Ivor Novello, Jack Strachey, Kenneth Tod, William Walker and Arthur Young, Sketches staged by Auriol Lee and the Author, Dances arranged by Harland Dixon and Quentin Tod; Producer, Andre Charlot.

Revue producers, it seems, have to work towards an ideal practically impossible of attainment in this imperfect world. Before "Charlot's Masquerade" was first introduced to the public in Birmingham on August 19th, we heard of last-minute alterations deletions, and additions; and now that the show has been brought to London, we find, when we compare the previous notice of it in "The Era" of August 27th with what we saw at the splendid new Cambridge Theatre, that there have been further changes. And we can hardly imagine that the indefatigable Mr. Charlot will even now rest satisfied. His new show makes us thankful that he has returned to us with a class of entertainment which he understands so well, and with which he has given us so much pleasure in the past. One final wave of his magician's wand over it, and it will rank with any of his long list of previous successes.

Mr. Ronald Jeans gives us three sketches right up to his usual standard: "The Point of View," which compares the reception awaiting visitors in an English and a Continental seaside hotel; "Tempus Fugit, or the Cast who would grow up," which shows us a palpitating problem play, the production of which has been deferred—with the original cast—from 1906 to the present day; and "Amazing Disclosures," proving that tense drama may be written entirely in journalese.

Two other excellent sketches, "A Lawyer at Home," and "Hollywood," come to us from the "Garrick Gaities" of New York, and completely justify their inclusion in the programme. A couple of ballets are still to be found in the revue, though one, perhaps, would have been enough. "The Masque of the Red" catches the spirit of Poe's nightmarish story very effectively—so effectively, in fact, that it seems a trifle out of place in a light show of this sort, and "Snowdrop and the Seven Brothers," based on a Grimm fairy tale, is distinguished by some brilliantly orchestrated music by Eric Coates.

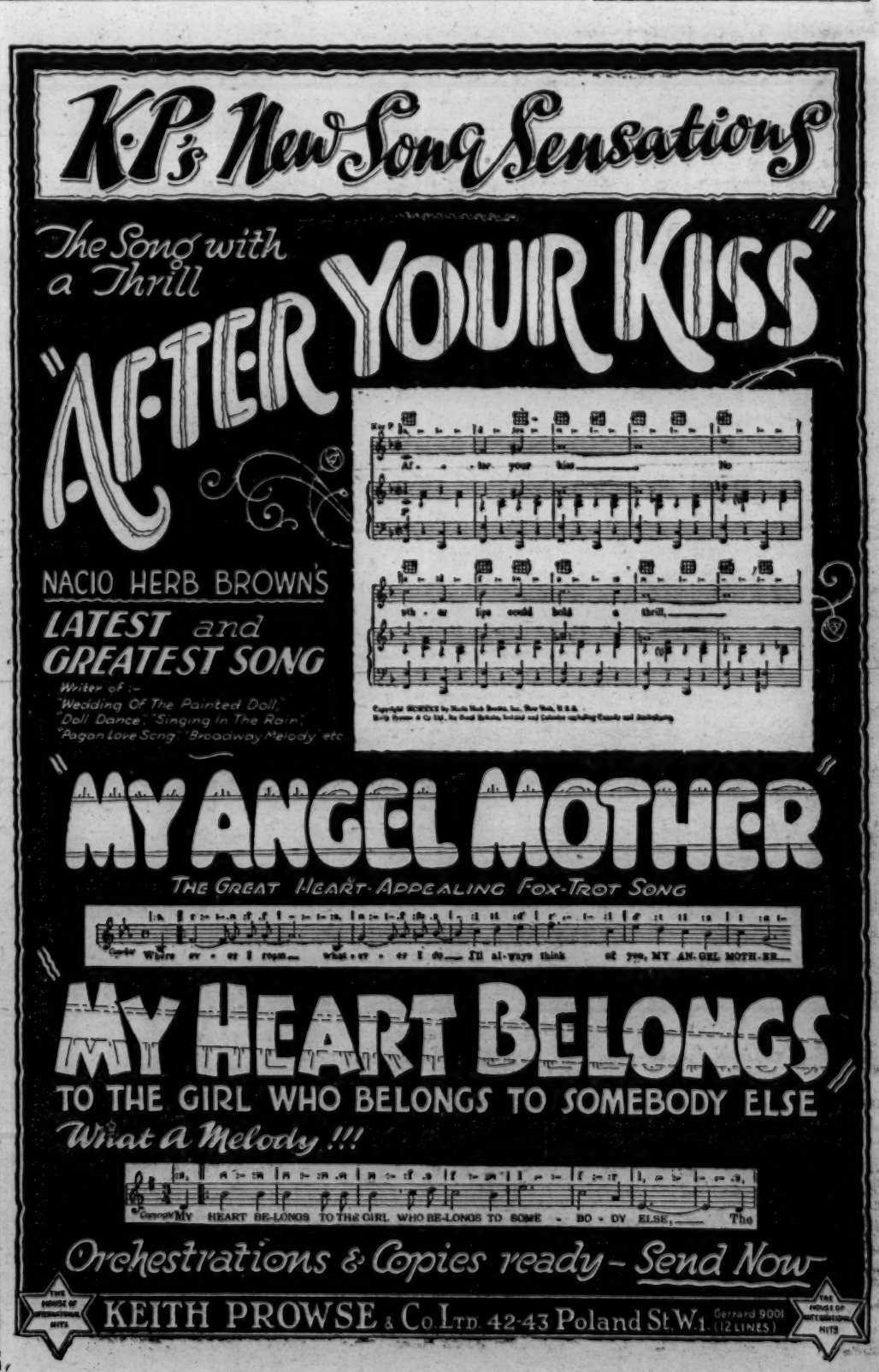
Miss Beatrice Lillie is the main pillar of the entertainment on the personal side. Miss Lillie has developed tremendously as an artist since we last saw her. Her sense of fun and burlesque is as strong as ever, but she has lost certain jerky mannerisms of former days, and exhibits a new strength in her quieter moments. Her burlesque of Ruth Draper has gleams of genuine pathos, and we wonder why she is not given wider opportunities to exploit this view.

Mr. J. H. Roberts has, in "He Dines Alone," a monologue by Harold Simpson, a chance to touch chords of wistful sentiment, which he does with artistry and highly commendable restraint. Miss Constance Carpenter, rapidly coming up to the brilliance of a star of the first magnitude, has her best opportunity as a disillusioned but pathetically hopeful young woman in the song "Love Like That," which has a haunting tune by Jack Strachey. She has a nimble partner in several song-and-dance numbers in Mr. Patrick Waddington. Mr. Henry Kendall's energy carries some of the weaker sketches round some dangerous corners, Mr. Reginald Smith shows a neat sense of character, and Miss Florence Desmond's uncannily clever impersonation of Tallulah Bankhead still provides some of the best moments of the evening. Mr. Anton Dolin is successful in the style of dancing which he has made specially his own. Two promising newcomers are Miss Betty Frankiss, who has good looks and plenty of vitality, and Mr. Philip Lorner, whose singing is well above the average in this class of show.

ANSWER TO CORRESPONDENT.

E.N.S.—"*The Gorilla*," *mystery play by Ralph Spence, was produced at the New Oxford Theatre on June* 30, 1925. *The play was presented by Herbert Clayton and Jack Waller, and the producer was Mr. Donald Gallaher.*

The Bath Citizen House Players commence touring the neighbouring towns this week by visiting Devizes where, at the request of the Mayor of Devizes, they will give performances in the Castle grounds in aid of the local hospital. During the autumn they will put into rehearsal "Mr. Pepys of Bath," a chronicle of the city during the seventeenth century, also a Yuletide mystery play, "The Virgin at the Fair," which will probably be produced in London early in the New Year.

Mr. Edgar Wallace will preside at the ninety-first annual festival of the Newsvendors' Benevolent and Provident Institution, at Grosvenor House, Park-lane, on October 23. All particulars can be obtained of the Secretary, Room 34, Memorial Hall Buildings, Farringdon-street, E.C.4.

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SUNSHINE OF MARSEILLES
AMY
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
WHAT A SILLY PLACE TO KISS A GIRL
'TAIN'T NO SIN
MOANIN' FOR YOU
HANDSOME GIGOLO
HARLEM MADNESS
HAPPY FEET
SITTIN' ON A RAINBOW
THAT NIGHT IN VENICE
I DON'T WANNA GO HOME

VALSES

MEET ME IN MY DREAMS TO-NIGHT
PRINCESS ELIZABETH
MOLLY
ROMANCE
SILV'RY MOON
LAZY LOU'SIANA MOON
AIN'T IT GREAT TO BE HOME AGAIN?
WHEN I PASSED THE OLD CHURCH DOOR
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NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 15, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCT. 6, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"Ace-High."
HULL ALEXANDRA THEATRE.—Company as booked.
YORK EMPIRE THEATRE.—"Good Night."

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 10.30).—Mon., Sun Yat Sen and Co., and company as booked. Thurs., Two Van De Pecars, and company as booked.
WEST HAM KINEMA (reh. 10.30).—Mon., Company as booked. Thurs., Sun Yat Sen and Co., and company as booked.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Ernie Lotinga presents "The Police Force" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Harry Gilpin presents "Aprez Vous" Revue.
LIVERPOOL PAVILION THEATRE.—W. D. Productions present "This Is Variety."
MANCHESTER EMPRESS THEATRE.—Talkies.
MANCHESTER HULME HIPPODROME.—Florrie Forde, Bert Errol, De Haven and Page, Virginia Clay, Musical Dawsons, Chas. Ancaster, Six Karoia Girls.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER METROPOLE THEATRE.—John D. Roberton presents "The Dug-out Melody" Revue.
MANCHESTER KING'S THEATRE.—Harry Beresford presents "Sensations" Revue.
MANCHESTER OSBORNE THEATRE.—Arthur White presents "Pontoon, Ltd.," Revue.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS (reh. 11).—Percy Honri, Bert Terrell, Haden Herbert Four, Alf Thomas, The Kirks, Three Prontos, Juggling Demons, Ladringles; Pictures.
PRESTON KING'S PALACE THEATRE.—Talkies.
PRESTON ROYAL HIPPODROME.—Thos. F. Convery presents "Just Plain Folk" Revue.
SALFORD ROYAL HIPPODROME.—Dot Stephens presents "Sunshine Sally" Revue.

C. & R. THEATRES, LIMITED.

ISLINGTON CARLTON (reh. Mon. 11).—Stuart and Cameron, Victor Andre, Leon and Kiki.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.
NORWICH THEATRE ROYAL.—Lydia Kyasht and Co.
SWINDON EMPIRE.—"Something New."
WINDSOR THEATRE ROYAL.—Arthur Gibbons Co.

FRED. COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Ando Family, Maggie Maclean, Bond Rowell, M'Lita Dolores and Billy Holland, "Aussie," Dorray Sisters and Hilda, Lily Long.
EDINBURGH THEATRE ROYAL (reh. 12).—Messrs. Lorne and Simons present "Larks" Revue, cast including Dave Willis, Mamie Soutter, Joe Cassidy and Joey, etc.
GLASGOW METROPOLE (reh. 12).—Billy Riley, Tom Davies Trio, The Odellys, Four Saxon Girls, and company as booked.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—J. Groesman presents "One of the Best" Revue, cast including Jimmy Britton, Adele Strong, Tom Dere, Dixie Banjo Band, etc.

GAUMONT-BRITISH PICTURE CORPORATION LTD.

CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Vernon and Ford, Three Van Cleefs. Thurs., Great Gerrard and Lady, Irene Shamrock and Partner.
CLAPTON RINK (reh. 10.30).—Week, Fred Brand, V. M. Gaston.
EAST HAM PREMIER (reh. 11).—Week, Toscano Bros., Jack Wynne and Co.
KENNINGTON THEATRE (reh. 11.30).—Mon., Chas Robbins, Peter Fannan, Carol and Keen.
LUTON PALACE (reh. 11).—Week, McRae and Le Port, Jay Bros.
NEW CROSS KINEMA (reh. 11).—Week, Tibor Gomory Trio, Sammy Shields.
MILE END EMPIRE (reh. 11.30).—Mon., Leo Sax Trio, George Hurd. Thurs., Haig and Escoe, Fred Culpitt and Glenrose.
PECKHAM TOWER (reh. 10.30).—Week, Walsh Bros., Anna Rogers.
PUTNEY HIPPODROME (reh. 11.30).—Mon., Briar and Hedge, Sterndale, Fred Lewis. Thurs., Leo Sax Trio, Chas. Robbins, Virginia Davies.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, Marie Gladini.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Haig and Escoe, Virginia Davies, Fred Culpitt and Glenrose. Thurs., Peter Fannan, George Hurd, Briar and Hedge.
STRATFORD BROADWAY (reh. 11).—Week, Mona Grey, Leon and Lacesite.
TOTTENHAM PALACE (reh. 11).—Week, Ashton and Rawson, Francini Ollams.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Julian Wylie's Douglas Show, "Happy People."
BOSCOMBE HIPPODROME (reh. 11.30) (Flat Pitch).—"The Reply to the Talkies."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"Fine Feathers."
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Houston Sisters, Talbot O'Farrell, Burns and Allen, O'Gorman Bros., Nina Doria, Lamberti, Sam Barton, Four Bennos.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—De Groot, Murray and Irwin, Betty Warren, Billy Kay, and company as booked.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—The Digatanos, Dorrie Dene, Bentell and Gould, Olsen's Sea Lions, Payne and Hilliard, Wilson Hallett.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Conway Tearle and Co., Adele Rowland, D'Armendi and Lavallee, Harmony Kings, Paul Kirkland, Cortini, Medley and Duprey, Robbins Trio.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"Paris and Piccadilly."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Ernie's End."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"The Town Show."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"Laughs."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—Lou Radford, Henderson and Lennox, with their Four Girl Friends, Harold Walden, Ghezzy Bros., Geo. Dormonde, Levanda, Flotsam and Jetsam, Wensley and Dale.
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—Will Fyffe, Coram, Midget Gladiators, Valencia Trio, Terry and Yorke.

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—Paul Robeson in Negro Spirituals.
EDINBURGH LYCEUM (reh. 11).—"French Leave."
GLASGOW KING'S (reh. 11).—"Miss Adventure."
GLASGOW ROYAL (reh. 11).—The Masque Theatre.
LIVERPOOL COURT (reh. 11).—"The Ghost Train."
NEWCASTLE ROYAL (reh. 11).—The Macdona Players.

KINGSHOT SYNDICATE, LTD.

ALDERSHOT HIPPODROME.—Lily Morris and A. C. Astor, etc.
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LAWRENCE WRIGHT DIRECTION.

BLACKPOOL.
BANK HEY PAVILION.—Yvette Barton, Lila Dale, Adelaide Swales, Brenda White, Billie White, Billie Melroyd, Marie Shaw, Jose Bell, Mabie McLaren.
CENTRAL BEACH PAVILION.—Reg Ewen, E. Alba, Stanley Weightman, Harold Harris, Norman Warwick, Denham Charles, Leslie Atkins, W. L. Somerset, Mabel Allison.
CHINATOWN KIOSK.—Margaret Duke, Winnie Berwick, Jessie Grady.
NORTH PIER KIOSK.—Edna Blacow.
NORTH PIER.—"On with the Show." Cast includes Hal Swain and his Band, Fred Walmsley, Vine and Russell, Maestro Singers, Myrtle Stewart, Maudie Francis, Tom Devine, Trocadero Tiller Girls, Terry's Juveniles.
NORTH PIER.—"Sparklets" Concert Party. Cast includes Charles Hill, Earle Holt, Dora Hulme, Gladys Steele, Alice Ray, Sydney May.
PALACE BALLROOM.—Lawrence Wright's Kiddies' Kabaret.
PROMENADE PAVILION.—Jack Beresford, Jack Charman, Stewart Mills, James Sandham, Stan Statham, Bob McLaren, London Garbutt, May Johns, Jimmy Lord.
ROCKLANDS PAVILION.—Tom Carlisle, Thomas Royston, Harold Ridge, Bert Ewin, George Mee, Leslie Whyte, Freda Lee, Jim Carlisle, Charlotte Seed.
UNCLE TOM'S CABIN.—Frank Clark, Tom Yates, Tom Brown, Arthur Tempus, Jack Abbs.
SCARBOROUGH.
PAVILION.—Reuby Sunshine, Walter Lynton, Harold Evans, Jimmy Calvert, Reg. Mitchell, Tom Wainwright, Ethel Croft, Arthur J. Willey, Walter Swift.
YARMOUTH.
PARADIUM.—Bryan O'Sullivan, Billy Valroy, Horace Winslie, Jack Horton, Horace E. Ellis, Mattie Horton.

LONDON SYNDICATE HALLS.

(See page 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT.

BLACKBURN.—Baldrick and Williams present "Golden Melody."
BRADFORD.—Peel and Curtis, The Carltons, The Willenors, Desmond Kelvin, Hind Sisters and Revill, Johnny Mackey and Partner, Leonard Semon and Sonia, and company as booked.
CARLISLE.—Sam Rayne, Mito Trio, The Zanfrellas, Adkin and Co., Flo Dixie, Lewis and Lawn, Lowdini, Six Alexanders.
HALIFAX.—Harry Anthony presents "Playthings."
HUDDERSFIELD.—Meteor Productions present "Why Go To Paris?"
SOUTHAMPTON.—Ben-Well Productions present "Golden Arrows."
WARRINGTON.—Randolph Sutton presents "Spare Time."
(Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD.

(See page 3).

R. E. CINEMAS, LTD.

UPTON PARK CARLTON (reh. Mon. 11).—Levoie and Moran, Crastonians.

STOLL TOUR.

(See page 13.)

THEATRE SECURITIES, LTD.

CAMDEN TOWN BEDFORD (reh. 12).—"The Merry Side of Life."
BRISTOL EMPIRE (reh. 1).—"Speed and Sparkle."
DOVER KING'S THEATRE (reh. 12).—"That's the Spirit."

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—Miss Physical Culture, Bert Hughes and Co., Edna Mason and Rich Royle, Jack Stanley, Jack Payne, Stan Stafford, Lilian Rutt and Billy, Kiraku Bros.
AYR GAIETY.—Ben Popplewell and Sons present "The Gaiety Show of 1930." Cast includes David H. David and his Music, Alec Kellaway, Kathleen Lafla, Willie Lindsay, Dinkie Denton Trio, Iris Ross and Jimmy Jerome and the Six Rose Girls, Minerva Four, Albert Derry, Pete Davis (Producer).
AYR PAVILION.—Ben Popplewell and Sons' "Ayr Entertainers." Cast includes Pete Martin, Charlie Holbein, Gladys De Marr, Walker Kinniburgh, Maia Barrie, Ina Harris, Grace Clarke, Colin Murray, Eric Percival.
BATH PALACE (reh. 1).—"British Goods" Revue.
BLACKPOOL GRAND THEATRE.—"Dear Love."
BLACKPOOL OPERA HOUSE.—"The Squall."
BLACKPOOL PALACE VARIETY.—Will and Co., Klein Family, Geo. Betton, Three Dawson Bros., The Brennans, Tiller Girls, and programme as booked.
BOURNEMOUTH PAVILION (reh. 1).—The Radio Revellers Concert Party.
COVENTRY HIPPODROME (reh. 12).—"The Mirth Parade."
EXETER HIPPODROME.—The Three Pirates, Howard Rogers, Four Sidney Steppers, Enrico Muzio, Bob Lloyd and Betty Hill, The Seven De Guise Seymours.
HEREFORD KEMBLE THEATRE.—Mon., Tues., Wed., "First Mrs. Fraser." Thurs., Fri., Sat., "A Warm Corner."
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Frank Forbes-Robertson, supported by Miss Sydney Thornton in "The Passing of the Third Floor Back."
MORECAMBE TOWER (reh. 10.30).—Macdonald and Young present "Rose Marie."
PLYMOUTH PALACE.—"Toto," and Full Supporting Co.
READING PALACE THEATRE.—"On the Spot."
SHEFFIELD HIPPODROME (reh. 12).—Ella Shields, and company as booked.
SHOREDITCH "LONDON."—Wilkie Bard, Olive Dyer, Terry's Babes of Variety, Billy French, The Five Olmars, Rolf Slater, Keith and Joan Dingley, Madge Bilton and Max.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—"The Show's the Thing."

(*Other Calls on page 3.*)

RAMESES BENEFIT CONCERT.

A special evening concert took place on Sunday evening at the Pavilion, Milo End, under the direction of Sam Russell, the popular boxing referee, in aid of a fund for the widow and family of the great Rameses, the illusionist, who died recently. The programme, which was a lengthy one, was arranged by Abe Bentley, of the Walter Bentley office, who acted also as stage director. A nicely-filled house which was most appreciative, should have swelled the receipts considerably.

After the orchestral overture, Alma Victoria and partner opened in their novelty cycling act, which appealed immensely, and was followed by Jenny Adair, a pleasing vocalist. The Chrichton Boys next roused much enthusiasm with Beryl Evetts in their versatile instrumental, singing and dancing entertainment, whilst screams of laughter were caused by Bob Stevens and Joe Mott in their naval skit, "Nautical Nonsense." Rosalind Chard was welcomed for her comedy songs and character work, and the Eight Jackquello Girls displayed considerable ability and grace in a fine dancing exposition in which the work of Zetta Morenta stood out, with Harold J. Sancto directing the music. Jimmy Ferguson, the coloured comedian, in his songs, patter and dancing received big applause, as also did Storm for her marvellous double-voiced singing. Norman Carrol, in his clever character comedy; Zara Lee, a skilful American toe-dancer, Syd Ellery, comedian; Little Nicholi, the London Six, and Harry Mason were others who helped to make the evening entertaining. There was not time for all the artists who were billed to appear, but the programme also named Bennett and Williams, the Three Eddies, the Delfont Boys, Lew Grade, the Greene Sisters, Lewisoff's Ballet, Taylor and Emerson, Violina, Albert Whelan, Teddy Brown, A. C. Astor, A. Warner, Walkowsky's Troupe, Rosie Lloyd, Jessie Maher, Mavis Mordan, Tucker, the Dancing Fools, George Jackley, Janet Jay, and Antea. Fred Maxted acted as M.C.

ON THE ROAD.

(*Continued from page 10.*)

GOLD'S YACHTSMEN.—Ramsgate (season).
GOOD COMPANIONS.—Sept. 8, Pier, Boscombe.
HAPPY-GO-LUCKY.—Literary Hall, Worthing (season).
HARRY LEE'S ENTERTAINERS.—Prom. Pal., Portobello (season).
JACKS AND JILLS.—Beach Pav., Great Yarmouth (season).
JACK SHEPPARD'S ENTERTAINERS.—Madeira Lawns, Brighton (season).
JIMMY DOUGLAS'S MASCOTS.—The Tower, Skerries (season).
LAGUNA FOLLIES.—Clacton Pier (season).
MAC'S SUPREMES.—Kingsway Pav., Cleethorpes (season).
MANX MASCOTS, THE.—Sept. 8, Pav., Port Erin.
MARGATE ENTERTAINERS (Gold's).—Sands Pav., Margate (season).
MASQUERADE FOLLIES.—Sept. 8, Pier, Plymouth.
MIRTH.—Sept. 8, Bijou, Swanage; 15, Summer Pav., Tunbridge Wells.
MUSSON'S ENTERTAINERS.—Roundhay Park, Leeds (season).
NOVELTY FOLLIES.—Sept. 8, Pavilion on the Green, Littlehampton.
NE'ER-DO-WELLS.—Sept. 8, Pier, Bognor; 15, Summer Pav., Sheerness.
ON WITH THE SHOW.—North Pier, Blackpool (season).
PED'LERS, THE.—Clifton Hall, Margate (season).
PEEP SHOW.—Esplanade Pav., Ryde (season).
PIER REVELS.—Pier, Eastbourne (season).
PIERROTS IN PLUS FOURS.—Ventnor (season).
PLAYMAKERS.—Sept. 8, Pier, Deal; 15, Pav., St. Annes-on-Sea.
PLEASURE.—Sept. 8, Esplanade, Burnham.
PLEASURE SHOW.—Pier, Hastings (season).
POPPIES.—Bohemia, Broadstairs (season).
POPPIES.—Central Pav., Hastings (season).
POPPIES.—Pergola, Bexhill (season).
PRO RATAS.—Sept. 8, Pier, Southampton.
QUEERIES, THE.—Happy Valley, Llandudno (season).
RAMSGATE ENTERTAINERS.—Granville Pav., Ramsgate (season).
RANDELL JACKSON'S ENTERTAINERS.—Pier Pav., Margate (season).
RIGMAROLES.—Sept. 8, Pal., Raunds.
SOUTHWOLD PIER FOLLIES.—Pier, Southwold (season).
SPARKLETS.—North Pier, Blackpool (season).
SUMMER REVELLERS, THE.—Alex., Weymouth (season).
SUNSHINE AND LAUGHTER.—Westcliff Gdns., Clacton (season).
TELEVISION.—Sept 8, Candie Grounds, Guernsey.
TOWN TOPICS, THE.—Sept. 8 and 15, Adelphi Gdns., Paignton.
VIVANDIERES.—Sept. 8, Crystal Palace, London.
WHITE HEATHER.—Sept. 8, Manchester.

Fifth Time Mayor of Maidstone.

Mr. G. Tyrwhitt-Drake, the well-known menagerie owner, has again been elected Mayor of Maidstone for the municipal year 1930-31. This will be the fifth time he has filled the Mayoral chair and when he completes his term of office he will have created a record for the borough, for no Mayor, since the first one was elected in 1549, has ever served five years.

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PROVINCIAL PRODUCTIONS.

"PAUL FELICE."

AT LIVERPOOL.

Play in Four Acts by Paul Monkhouse, produced for the first time at the Liverpool Playhouse on Thursday, September 5, 1930.

Lady Grover ..... Marjorie Fielding
Breeze ..... Trevor Reid
Dr. George Stirling... James Harcourt
Sir John Grover, Bart ... Stephen Gillam
Lascelles Grover ..... Anthony Shaw
Mrs. Catherine Marbury ... Elizabeth Ripley
Annette Grover ..... Peggy Carter
Paul Felice ..... Alan Webb
Arthur Waite ..... Wyndham Goldie
Fitchett ..... Herbert Bickerstaff

But for the excellent acting, this latest work of Mr. Monkhouse would have been less satisfactory, for it suffers from an excessive amount of talk. It possesses, however, several strong points and is good entertainment.

Paul Felice, a young man with wonderful volubility, is dismissed from his university for cheating at cards and succeeds in gaining entry to a country house belonging to the Grover family. His incessant chatter carries him along all right until one of the visitors, Dr. Stirling, recognising the pretender, exposes him. Meanwhile, however, he has succeeded in making an impression upon the susceptible Annette, a sister of the host, who, despite what has been said, runs off with Paul and marries him at a London registry office. The match is a dire failure, the man admitting that he has no love for his wife, and in about three weeks they both return. The play comes to a quick end, Paul being left talking.

Mr. Alan Webb, who carried the play on his shoulders, did excellently in the title rôle. Miss Peggy Carter's Annette was a convincing study and the other members of the cast made the most of their parts.

"FREDERICA."

AT GLASGOW.

Musical comedy in three acts. Book by Ludwig Herzer and Fritz Lohner. English version by Adrian Ross. Lyrics by Harry Pepper. Music by Franz Lehar. Produced at the King's Theatre, Glasgow, on Monday, September 1, 1930.

Johann Jakat Brion ... Leonard Russell
Magdalena ..... Florence Vie
Christel ..... Dorothy Monkman
Salomea ..... Vera Lennox
Frederica ..... Lea Seidl
A Postillion ..... Jack Stephens
Weyland ..... William Kendall
Johann Heinrick Jung-Stilling ..... David Henley
Johann Meyer ..... Reginald Renaud
Georg Engelbach ..... John Renton
Johann Wolfgang Goethe ..... Joseph Hislop
Jocat Michael Lenz ..... Roddy Hughes
Klatchen ..... Phyllis Beadon
Lottchen ..... Gwendolin May
Barbchen ..... Dorothy Crofts
Malchen ..... Joyce May
Madame Scholl ..... Clare Lindsay
Madame Hahn ..... Beryl Harrison
Liselotte ..... Kathryn Holt
Dorothee ..... Betty Burke
Aennchen ..... Dorothy Whelan
Hortense ..... Emily Gardner
Babette ..... Ena Roscoe
Captain Karl Ludwig Von Knebel ... Frank Freeman
Karl August ..... Cecil Musk

Producer ... Felix Edwardes

The King's Theatre, Glasgow, had quite a gala atmosphere on Monday night, when Franz Lehar's operetta, "Frederica," had its first performance in Britain. The attractions of the evening were the appearance of the Viennese singer in her own part of Frederica and the début of our leading English tenor in light opera in the part of Goethe, Germany's famous

"Frederica" was accorded an enthusiastic welcome. The story is simple and charming. In his student days at Sussenheim, Goethe falls in love with the younger daughter, Frederica, of the local pastor, but is hampered in his love-making by a supposed curse laid on him by an amorous French girl with whom he took dancing lessons. At the end of the lessons this girl kisses Goethe passionately and says, "Woe betide her who first kisses these lips after mine." To a poetic soul like Goethe, this curse is prophetic and he contents himself with merely kissing Frederica's hands after they become engaged. Goethe is offered a fine medical appointment at Saxe Weimar and Frederica insists that he accepts, though this postpones her own happiness for eight years. At the end of that time a visit of the Grand Duke of Saxe Weimar paves the way to a happy reunion.

The acting was wonderfully good. Joseph Hislop made his first appearance in an English part in his own native Scotland and was in fine voice, rendering every one of his numbers charmingly. Miss Lea Seidl was equally good as Frederica and sang her various songs with much distinction and only the faintest trace of any accent. Both artists were accorded enthusiastic plaudits at the finish. Vera Lennox made a hit as the soubrette, Salome, and Roddy Hughes was quietly effective as her student partner. Two well-played parts were those of the pastor and his wife, by Leonard Russell and Florence Vie. The orchestra was directed with distinction by Jacques Heuvel and the play was produced most effectively by Felix Edwardes.

"SENSATIONS OF 1931."

AT BIRMINGHAM.

It might be interesting to speculate what precisely is the reason why the authors of this new revue, produced for the first time at Birmingham Hippodrome last week, determined on such an intriguing title. Especially so as all the fourteen items programmed are termed sensations. One might almost suggest that some are more daring than sensational. But after all, what's in a name?

The revue opens with what is described as "The Volcano," a suitable prelude to an act, "Playing the Devil," which has a giant Mephistophelean feature forming an atmospheric background. Later, in a more agreeable setting we have Adam and Eve, and the Apple Tree by way of introduction to a serpent dance. This is followed by a Salome scena, happily minus the gruesome object associated with this dance, though it was vicariously suggested by slave girls in procession. Next there is a Du Barry episode which gives the designer and scenic artist some scope for a brilliant display; and then comes a colourful scena of the days of Cleopatra, which is admirably done, introducing as it does some remarkable (or sensational) acrobatic dancing and posing by Divina and Charles. It is Divina who also performs the Salome dance. As a finale to these historic memories, a "Parade of Presents" affords further opportunities for the designer, and one may add that it is done with imagination and taste, after the manner of spectacular pantomime. And one should emphasise the compliment of taste, because possibly the Orientally negligible character of certain attire is intended to appeal as one of the sensations. At any rate, this series of pictorial dance illustrations stood out as marking the production above the average.

While mentioning dancing, the facile manner in which Paul Draper performed, together with his partner, Nina Ford, ought to be noticed. Their tap dancing was light and airy, and as done in double harness on a round table—less than a yard in diameter and high up among the scenery—it provided a fine example of nerve and balance. There is also a Restoration period vocal scena in which a couple of cavaliers (G. L. Kaye and Ramsey Thomas) sing operatic selections with good expression. Pleasure thereat would be enhanced if the tenor modulated his powerfully rendered higher notes. This duo act their parts very effectively. Marjorie Ingham sings sentimental songs and looks charming, and then there is Audrey Ball as a vivacious syncopated vocalist and dancer.

As to the comedy element, Jack Herbert sustains most of it in his combination of the old and modern style, inconsequential and lightly familiar, allied with a knowing smile. His skit on Fred Barnes in "Never Mind," and the "Honolulu" nonsense number and patter, were typical examples of his talent. Reg Powell, who is responsible for the book, was usually a straight, hard-working foil for the comedian, and for those who like the very broad and forthright type of comedy rather than anything subtle or polished, the revue will doubtless make a strong appeal. Jack Herbert's methods, of course, inevitably produce laughter. The effective posing of Dorothy Brett, who makes much of little material, should be recorded; and the final scene, a sort of doll's house affording consecutive peeps in miniature of the various scenes enacted, culminating in an open sesame, is certainly novel. Fred Dixon has arranged some capital dances, and the production, as devised by Wallace R. Parnell, is, on its spectacular side, more than creditable to him. The show is presented by Bert Montague Enterprises, Ltd.

"THE CHEAT."

AT STREATHAM.

Play by Keneth Kent, produced at the Streatham Theatre on Monday, September 8th, 1930.

Stella Trent ..... Phyllis Dare
Capt. William Trent...G. H. Mulcaster
Tonie Trent ..... Renee Gadd
Diana Field ..... Rosalinde Fuller
Tom Field ..... Kenneth Buckley
Carlo Caradini ..... Keneth Kent
Herr Dokter Kraft ... Philip Brandon
Miss Raymond ..... Hilda Bayley
Amy ..... Sara Allgood

After a week at Southsea, "The Cheat" came to the Streatham Theatre on Monday.

The story opens in 1916 and finishes in 1930. The first act depicts home life during the most trying period of the war, the scene being the music room in Stella Trent's country house near London. It is a human play full of tense moments and dramatic situations, and although not actually dealing with the war, the resultant trials and effects of it at home give scope for dramatic and intense acting.

Miss Phyllis Dare has a part in which to display to the full her artistic talent, and has a powerful cast in support. The songs sung by Miss Dare have been specially written by Ivy St. Helier. The play is produced by Dennis Neilson-Terry.

Miss Gracie Fields and Mr. Archie Pitt were among the passengers who sailed for New York in the Cunard liner "Berengaria," which left Southampton last Saturday (September 6).

"THE HOUSE OF PRETENCE."

EMBASSY REPERTORY.

Play in Three Acts, by Roy Jordan, produced by the Embassy Repertory Company, under the direction of Reandco, at the Embassy Theatre, Swiss Cottage, on Monday, September 1st, 1930.

Miss Bundy ..... Frances Ross-Campbell
Mr. Kovács ..... Francis L. Sullivan
Olga Evans ..... Cicely Jonas.
Nell ffolliott ..... Pauline Lacey
Lady Mary ..... Katie Johnson
Miss Furze ..... Josephine Middleton
Christine Henry ..... Edith Sharpe
Bill Instone ..... Judy Menteath
Ronny Intone ... André Van Gyseghem
Davis ..... Walter Tennyson
Nigel ..... John Boxer

In this play is pictured with terrifying realism one of those dismal and genteel Bayswater harbours for aged and unwanted ladies. There is tremulously self-important little Miss Bundy; Nell ffolliott, a ridiculous snob who posts herself invitations to exalted social functions; Lady Mary, a lonely soul, hoping pathetically that one day a rich relative, living in the country, will send for her to be his housekeeper; and, most pathological of all, Miss Furze, a kleptomaniac who collects banana skins, among other things.

Here is all the material for a play; only, unfortunately, the author has not thought so, and has introduced two characters from palpitating melodrama, a cripple called Olga Evans and Mr. Kovács, her oily and sinister associate, and a story which is both violent and improbable.

Christine Henry has been a prisoner in the house for nineteen years. There seems to be no way of escape for her. Finally—and rather surprisingly, it must be admitted—she chooses to seek some outlet for herself on the streets and in the shadier little restaurants of Soho. Then, when she feels besmirched—we believe this is the correct expression to use in the circumstances—the inevitable nice young man enters into her life. Her self-torturings and regrets are accentuated by the fact that the vindictive Miss Evans knows all about her little lapses and thoroughly enjoys putting her on the rack.

The more melodramatic situations had decided possibilities, and there was no questioning their effects on the audience; but for our part we preferred the play in its quieter, more subtle moods. There was true beauty and terror in the portrait of poor, crazy Miss Furze, a part which was played with mute and poignant expressiveness by Miss Josephine Middleton. Other outstanding performances came from Miss Katie Johnson, as Lady Mary, and Mr. Francis L. Sullivan, as the sleek, villainous Mr. Kovács. Miss Cicely Jonas hissed and looked baleful as Olga; Miss Edith Sharpe, as Christine gave us some genuinely moving moments, but might occasionally have shed some of her intensity. Miss Frances Ross-Campbell contributed a clever little study as Miss Bundy, and Mr. André Van Gyseghem filled the bill in an engaging manner as Ronny, the lover who came late.

FILM NOTES.

BRITISH INTERNATIONAL PICTURES.

It is indicative of the tremendous strides made with British producing interests that B.I.P. have now reached the stage comparable with the American companies, and are able to announce in advance a complete twelve months' schedule of releases. The subjects still to be shown to the trade are fourteen in number. "Almost a Honeymoon," in which Clifford Mollison, Dodo Watts and Donald Calthorp are featured, is scheduled for release on June 20th. "Night Birds," a crook drama with Muriel Angelius, who is supported by Jack Raine, has been given July 13th for release. "Children of Chance" features Mabel Poulton and John Stuart, Elissa Landi and John Longden, and will have for its release date July 27th. "Why Sailors Leave Home," is the title of another farce, in which Marika Rokk, the accomplished dancer is also featured; and August 3rd will be its release. The foregoing subjects are all past the "shooting" stage, and are now in cutting and editing room.

The production of "Compromised," the screen adaptation of "Compromising Daphne," and "The Middle Watch," by Ian Hay, which enjoyed a long run as a stage play at the Shaftesbury Theatre, are making rapid progress on the floor. In the latter nautical comedy, we shall see Jacqueline Logan for the first time under the B.I.P. banner, with Owen Nares as leading man; whilst also included in the strong supporting cast are two famous stage actors in Fred Volpe and Henry Wenman. These two subjects will be released on August 17th and September 2nd respectively. September 21st will be eagerly looked forward to as the release date for the first Bernard Shaw "talkie," "How He Lied to Her Husband." The next subject will be "The Love Habit," scheduled for October 5th, in which Seymour Hicks is the star. E. A. Dupont will make an early start on his third tri-lingual production "Cape Forlorn," from the play by Frank Harvey, who will also be included in the cast, with Edmund Willard and Ian Hunter, which will be released on October 19th; whilst "Potipher's Wife," the sensational stage play, is due for release on November 2nd. November 16th is the date for the release of "The Man from Chicago," with Bernard Medell in the strong cast.

An Alfred Hitchcock super-special, of which the title will be announced later, is scheduled for November 30th; and another Alfred Hitchcock production, "The Man at Six," the Queen's Theatre success, will be released on December 14th. Finally, December 28th will see the release of "Sweet Nell of Old Drury," the famous Drury Lane success.

BRITISH ACOUSTIC ON HIGH SEAS.

British Acoustics sound-reproduction equipment has just been installed on the s.s. "Transylvania," the first Anchor Liner to be wired for "talkies." In conjunction with Mr. Thompson, Chief Wireless Officer, his assistant, Mr. Stewart, and Mr. Davies, the ship's First Wireless Operator, the installation was carried out under the supervision of P. G. N. Hammond, Director of British Acoustic Films, Ltd., and Machine Sales Manager of the Gaumont Company, Ltd., sole concessionaires for the system.

THE STAGE GUILD.

At the Council Meeting held on Tuesday, September 2, the following were present:—Messrs. H. A. Saintsbury (in the chair), Frank Irish, Lawrence J. Lawrence, Edward Beecher, Ivan Berlyn, Val Gully, George Bishop, Alfred Ferris, Lauderdale Beckett, Ernest E. Norris, Charles R. Stone, Oswald Lingard, Clarence Blakiston, Robert Cunningham, O. B. Clarence, F. Joynson-Powell; Misses Eva Moore, Annie Saker, Gracie Vicat, Lilian Mason, Kitty Lofting, Helen Ferrers, Ormonde Wynne.

Passports.—A considerable time ago, application was made to the Guild to certify passports for an overseas tour, and the section were not too happy about granting them, and insisted that return tickets should be issued to artists before these passports were granted. It would appear that the caution exercised by the Guild has been justified, as the following letter, received from one of the artists who has recently returned from India, will show:—

"Dear Mr. Berlin,—With reference to the recent stranding of the Carl Rosa Co. (Eastern Tour) in India, I should like to thank the Stage Guild for the very sound attitude adopted when the tour was first suggested—and it is solely owing to your action that my return fare was duly paid at the last moment. Several of the others who were either uninformed or ignored the Stage Guild's instructions are still regretting same in India, unable to get back except at their own expense. This should appear final proof of the absolute necessity for the Guild in this profession.—Yours gratefully, (Sgd.) LESLIE CULMAR PAIN (Pianist)."

The next meeting will be held on Tuesday next, September 16th.

NEW FILMS.

"ON YOUR BACK."

At the Capitol.

The enigmatic title of this film is explained, presumably, by the fact that it deals with a woman's dressmaking establishment. The earlier episodes remind one a little of "Nine to Six," though, needless to say, the film far exceeds the play in the matter of opulence of setting. "Julianne's" establishment on Fifth Avenue, has that palatial vastness and sleek, glossy quality which only the cinema can suggest; but in the contrast shown between the mannequins' professional manner and their private conversation, and in the worries and responsibilities of the proprietress of the business, one can detect the same atmosphere, it seems, of Aimée and Philip Stuart's play. But all resemblance ends when the story of the film gets into its stride. Good-bye then to reality, and to characters who bear any resemblance to life. We move automatically from one ingenious situation to another, from climax to climax. It is not our intention to suggest that this is a bad film, we should be delighted if the average screen offerings were as slick, competent and interesting. But since its subject has such distinct possibilities and could so easily have been treated in a better, more imaginative manner, we can only regret that we have been given, in place of something unusual, just a smart, surface entertainment. All the players seem capable of making a much better thing of the film if given half a chance. Irene Rich has the requisite chic and distinction as Julianne, H. B. Warner acts well as a polished man of the world, and uses his eyebrows most expressively, and Raymond Hackett and Marion Shilling give to the lovers in the story their full measure of youth and good looks. We recommend "On Your Back" as a film which can be watched with pleasure and interest from beginning to end. It is not in the first class, but when we remember some of our talking picture experiences during the past summer, we feel bound to acknowledge it gratefully.

BRITISH MOVIETONE NEWS.

At the Avenue Pavilion.

British Movietone has, apparently, been combing the world fresh for our edification. We marvel at the organisation which, after the variegated fare presented to us one week, is able the next to give us an entirely new programme, consisting of introductions by Mr. Woodfull to the members of the Australian cricket team, a glimpse of Sir Thomas Lipton arriving in New York and exchanging swift repartee with a lady newspaper reporter, and other interesting items, such as work in a Canadian lumber camp, a Negro river baptism, the Highland gathering, Hungarians dancing the czardas, the start of the football season at Black pool and an initiation into the mysteries of the Japanese forced pearl industry. The programme appeared to be as popular as the last one; indeed, the only grumble is that one was constantly being disturbed throughout its length by fresh arrivals groping their way to their seats, and by others leaving. This is, we fear, an ineradicable difficulty where the programme is so short.

"THE YELLOW MASK."

"The Yellow Mask," which opened at the Regal on Monday, adapted from Edgar Wallace's novel, "Traitors' Gate," combines the thrill of melodrama with magnificent spectacle, humorous comedy and the melody of a first-rate musical play. At the head of an imposing cast is Lupino Lane, who gives a delightful characterisation of Sam Slipper, which enables him to indulge freely in those amazing acrobatic antics which are a hilarious feature of the film. Warwick Ward is well cast as the sinister villain, Li-San, whilst Wilfred Temple, whose fine baritone voice is used to effect in many numbers, and Haddon Mason, are the two brothers.

Dorothy Seacombe brings to the part of the heroine a delightful stage presence and singing voice, and Winnie Collins capably acts as the foil to Lupino Lane, with whom she contributes some amusing comedy items. One of the features of this production, for which Harry Lachman is responsible, is the magnificence of the settings, especially in the Tower of London scenes. These are a skilful blend of actuality and amazing studio sets which furnish authentic backgrounds for the dramatic raids on the Jewel House, the ceremony of the "King's Keys" and the routine of the Guards. Then there is the torture chamber scene, which provides Lupino Lane with some fine trap-door work. There are many tuneful melodies, composed by Herman Darewski, Hugh Wade and Jack Corner.

The story recounts how Li-San, governor of Manchina, engineers a raid on the Jewel House of the Tower to obtain the Yang Sing diamond, which he accomplishes with the aid of the renegade, Ralph Carn, whose brother John is officer of the guard at the Tower. He secures the jewel and kidnaps Mary, John's fiancée, on his yacht. Sam Slipper, a newspaper reporter, tries to protect Mary. John pursues the yacht in an aeroplane, but is brought down and made prisoner. On arrival in Manchina, Li-San attempts to force Mary to marry him, but at the critical moment Mary and John are rescued by British Tommies. The full cast includes Lupino Lane, Wallace Lupino, William Shine, Frank Cochrane, Winnie Collins, Haddon Mason, Wilfred Temple, Warwick Ward and Dorothy Seacombe.

"ONCE A GENTLEMAN."

A delightful comedy in satirical illustration of American club life, emphasising the gullibility of club men in their over-anxiety to do honour to a stranger whose importance increased with every fresh introduction, is at the New Gallery this week. That a perfect butler may also be a perfect gentleman in every respect is the moral of an exceedingly merry story. Oliver Carmichael, provided with a gentleman's outfit and a thousand dollars, was sent on a holiday by Van Warner, his master, with explicit instructions to forget for thirty days that he was a butler. When he called at the Gotham Club with a message from Van Warner to Colonel Breen, absent in Bermuda, he was hailed as Breen's closest friend. With each fresh introduction to club men his status improved until, as guest in a Long Island mansion, he had become "Colonel Carmichael of the Secret Service, just returned from India after a terrible voyage." Many and exceedingly funny complications arise, but Oliver proves himself a perfect gentleman, whose rosy future was shattered, because he was also a perfect mug before he was exposed. The acting throughout is on a high level. There is a remarkable wealth of talent in the cast, some of the most capable and popular actors of the "silent days" having a share in the amusing episodes. Edward Everett Horton takes the perfect butler part, and proves himself no less an actor than a humorist, providing touches of pathos in the midst of the clowning. Lois Wilson is delightfully human as the heroine, and acts with artistic restraint. Good work is done by King Baggott, Francis X. Bushman, Emerson Treacy, George Fawcett, Cyril Chadwick, Drew Demarest, Frederick Sullivan, Evelyn Pierce, William O'Brien, William J. Holmes and Charles Coleman. The picture is directed by James Cruze and produced by Samuel Zierter from the story by George F. Worts. Photography, lighting and sound are faultless.

"WHITE DEVIL."

A story of the fighting between the Russians and the Caucasus tribes. Hadschi Murat, the general, succeeds in looking fierce throughout. There is a love interest between him and a dancer who has come under the notice of the Czar. There are some good crowd scenes and fighting. Ivan Mosjoukine, Lil Dagover, Betty Amann and Fritz Alberti play principal rôles. The Don Cossack Choir, conducted by Serge Jeroff, are heard to advantage in the "Volga Boatman" and other pieces.

"SO LIKE A WOMAN."

There is not much action in this "talkie," which relies on some good expressionist work from Lois Wilson and Lawrence Gray. Larry Donovan, ex-convict on parole, falls in love with Julie, a restaurant cashier, who is getting married to a fairly rich man. Larry, however, threatens to go "crook" if she doesn't marry him, so she informs the police to make him work out his final year and prevent him getting into trouble and then promises to marry him. The photography, especially in the cabaret scenes, is good, the lighting excellent and the dialogue effective.

New Burlesque War Film.

The Gaumont Company has just completed an arrangement with Welsh-Pearson-Elder Films for the production of a burlesque war film, "East Lynne on the Western Front," written by T. A. Welsh and George Pearson. George Pearson is to direct the production at Lime Grove. British Acoustic recording will be used.

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WEDNESDAY, SEPTEMBER 10, 1930.

STRANGLEHOLD ON THE THEATRE.

MR. ST. JOHN ERVINE, that most fearless and outspoken of controversialists, deserves the thanks of lovers of the Drama everywhere for drawing attention, in the columns of the "Observer" to certain sinister and all too apparent practices of big American-owned moving picture interests in Canada. These people, it seems, have not only tried, but have even partially succeeded in putting themselves in a position to dictate to the Canadian people the form in which they are to take their amusement. We think, in the circumstances, it is unnecessary for us to enlarge on the character of the entertainment which they seek to foist on the public; it is quite obvious that it is one whose interests are not the same as those of the legitimate drama.

American Domination in Canada.

The methods employed by the screen magnates to bring about the present languishing state of the theatre in the Dominion have been described by Mr. Maurice Colbourne, a young English actor and producer who, for the past few years has been introducing audiences in the smaller towns of Canada to the works of Bernard Shaw. It is in these places that the effects of the policy of the purveyors of talking films are being felt first. Montreal and Toronto still possess their independently-owned playhouses But Canada, as a country with a small and scattered population, depends chiefly on touring companies for its theatrical fare; and the vast distances and consequently heavy travelling expenses, coupled with the fact that so many of the smaller stopping places are now without a legitimate theatre, and so cannot be counted on to swell the exchequer, have made a Canadian tour a totally uneconomic proposition these days. As Mr. Colbourne says: "The real issue between the talkie and theatre is one of real estate; it is a battle for the actual theatres. But the struggle is hopelessly one-sided, and victory goes as usual to the possessor of the longer purse. A bird's-eye view of the battlefield reveals the fact that the majority of the theatres across the Dominion suitable for road shows are controlled by one or other of the big film firms, and that the number of theatres so controlled is sufficient to make any tour of Canada which attempted to exclude them a ludicrous undertaking." He goes on to instance Saskatoon as a city where the play-going public has been systematically eliminated by talkie interests. There the local theatre is owned by the film magnates who, during the past few years have allowed it to fall into a dilapidated condition. At the psychological moment, when theatre-goers had been driven into a state of resentful discouragement, a fine new picture palace was opened in a neighbouring street with the usual flourish of trumpets. Is it surprising, therefore, that the playhouse is now closed, and Saskatoon is off the map so far as travelling theatrical ventures are concerned?

The "Little Theatre" System.

WE cannot altogether blame the film companies for their action. The first object of any modern business is to create markets for its wares. But all who love the art of acting on the stage, and realise its important function in preserving the individual spirit in an age which is becoming increasingly mechanical, should be warned by what has been happening in Canada, and take heed lest a similar condition be brought about here. Mr. St. John Ervine suggests a solution for the difficulties of the drama in the Dominion in the inception of little theatres. He believes, and we share his belief, that the drama, dispossessed by economic circumstances from the larger playhouses, will be built up again from small beginnings by enthusiastic amateurs. In any event, it will devolve on the more modest play-producing societies to keep alive and spread around them interest in the theatre, and so prepare for a revival. Remembering this, we should do everything in our power to encourage the various repertory and amateur dramatic undertakings in our midst. These are doing valuable work in instilling into people a genuine love of the personal art of acting, so that in future they will be the less inclined to accept mechanical imitations, to the exclusion of everything else.

BY THE EDITOR.

Doctor Footlights.

The phrase is often used, but it seems to be quite true that the footlights are, at any rate, a temporary cure for any complaint. Sir John Martin-Harvey had a nasty fall on the last night at Margate, and was in bed just before he appeared as Dick Dudgeon at the Savoy. He told me a day or two later that actually he felt no pain during the performance. It is good news that he has now completely recovered from the accident.

* * *

Bertie Meyer's Party.

Bertie Meyer gave a wonderful party to follow the first performance of "Charlot's Masquerade" at the new Cambridge Theatre. I left about twelve-thirty, when many people were still arriving. Nearly all the prominent actors and actresses from other theatres came on, and there was unanimous praise for London's latest playhouse. It certainly is one of the most beautiful buildings in the West End, and I imagine that it is one of the finest theatres in the world. I am surprised that the architect did not provide a slightly bigger stage, for in the ballets there was a suggestion that the company was rather cramped.

Canada "Dead for Touring."

The leader on this page deals with the extraordinary state of things in the Canadian theatre, and during the week I happened to meet Maurice Colbourne, who confirmed that the Dominion is "dead for touring." Up to this year it has been possible for Sir John Martin Harvey, the Stratford Shakespeare Company, and the other people who have taken out English plays, to work their way profitably across the Continent from East to West. Now that the Famous Players Corporation has put an embargo on the ordinary theatre there are only two possible cities left in the whole of the country—these are Toronto and Montreal.

* * *

Creating Cinema Audiences.

Colbourne knows what he is talking about. He was the first person to tour Canada with Shaw's plays. He has been over there twice, and would have gone again next season, when the "Apple Cart" was to have been included, if the embargo had not prevented it. He gave me a very interesting history of the whole business. Some years ago a number of public-spirited people decided to build a chain of theatres across the Continent, but during the war the theatres fell into disrepair and had to be sold. Eventually they came into the hands of the Famous Players Corporation. The curious thing is that the film people did not convert most of them into cinema palaces, but, instead, built great picture houses in the same towns. Meanwhile the theatres became more dilapidated, and the theatre-goers have naturally drifted from the old uncomfortable buildings to the palatial new cinemas. The whole thing has been quite cleverly arranged, according to Colbourne, for the process of turning Canadian citizens from theatre-goers into cinema fans has been done gradually. Now it has been decided that films are to definitely take the place of the ordinary play!

* * *

Lecturing on G.B.S.

Maurice Colbourne left at the end of last week for New York. He told me he had just received a cable from the Theatre Guild asking him to go on a tour to lecture about Shaw and Turgenev. Some years ago he acted in the Guild's production of "Saint Joan," playing Dunois. He was the first president of the O.U.D.S. after the war, and was largely responsible for the charter being extended to include productions of modern plays. When he came down from Oxford he acted in several pieces in London and then went on to the Stratford-on-Avon company.

* * *

"John Bull's Other Island."

He surprised me by saying that Shaw's most popular play in Canada was "John Bull's Other Island," which he did on both tours. They took the Shavian drama to all sorts of out-of-the-way places, and he said that in one of the box-offices the manager kept a pistol on a revolving stand, always pointing at the window! "But most of the toughness, however, in America is now directed to 'bootlegging,'" he added.

* * *

"Give a Dog——."

The secretary of the Hull Repertory Theatre has sent me a note pointing out that Lennox Robinson's "Give a Dog——" was given its first performance at their theatre on November 5th, 1928, when it ran for a fortnight with very great success. He says it therefore cannot be classed as a "hitherto unacted play." It was also done, of course, for a single performance on a Sunday night a short time ago.

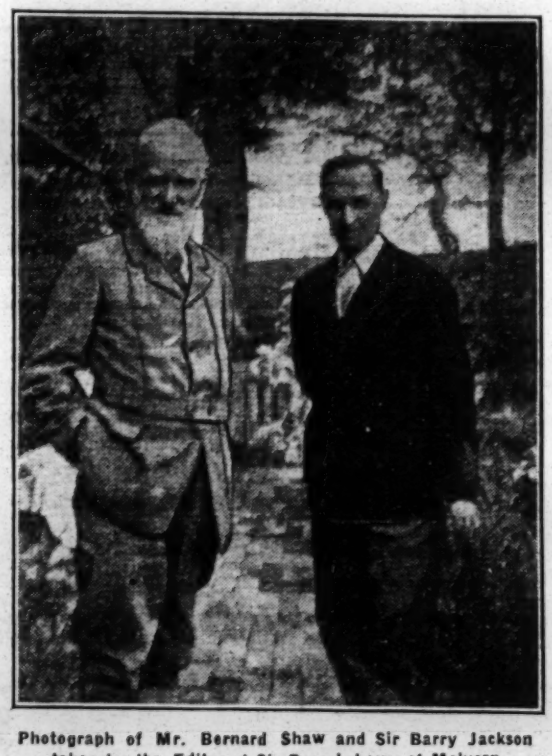
* * *

Joyce Bland's Strenuous Week.

One of the chief parts in the Embassy production of "Give a Dog——" on Monday next will be taken by Joyce Bland, a very clever young actress whom I saw as Desdemona at Stratford this year. Miss Bland now takes her place as a permanent member of the Embassy Company. Last week was a very strenuous one for her. She was playing at Stratford a different part every night, and was at Swiss Cottage every morning by ten-thirty, attending the rehearsals of "Give a Dog——."

(*Continued at foot of next column*).

SNAPPED AT THE MALVERN FESTIVAL.



Photograph of Mr. Bernard Shaw and Sir Barry Jackson taken by the Editor at Sir Barry's house at Malvern.

G.B.S. and His Film.

It is rarely one sees Sir Gerald du Maurier at a stage party. He was there about twelve, and I had a few moments' talk with him. He told me that he had not seen himself in the "Escape" film. A few days before I was talking to G. B. S. at Malvern about his latest talkie. I asked him if he had discovered anything about himself whilst watching the film. He replied: "I noticed one curious thing which I never realised before. My father was always said to be like Plunkett, and as I watched myself talking on the screen I saw I also bore a resemblance to him." During the week I met Sir Barry Jackson, and he told me that he had seen "The Barretts of Wimpole Street" again on Monday night. The play has gone wonderfully well at Birmingham, and the booking, I understand, is enormous. Several cuts have been made, and I believe that two of the scenes have been considerably toned down.

* * *

Colin Clive Better.

I was glad to see that Colin Clive was about again after the illness which kept him out of "The Swan" for some time. He is now quite better, and he told me with pride of the success of his wife, Jeanne de Casalis, at the Coliseum last week. It is not generally known, by the way, that she wrote the monologue herself.

* * *

Austin Trevor's Accident.

Austin Trevor had a curious accident while he was acting in a talking film at Elstree. A pistol had to be fired during a scene, and although it contained a blank cartridge, Trevor was quite badly injured by the explosion. When I met him one evening he had his arm in a sling, and he will be prevented from appearing in "Bitter Sweet" for a few days, as he said it was impossible to fight a duel under the circumstances.

* * *

Frank Vosper's New Play.

Frank Vosper is back from a long holiday in Corsica, Venice and the South of France, looking very bronzed and well. While he was away he finished a new play, for which he has yet to find a title. He tells me it is quite unlike anything he has done, and, I gather, it is very strong and melodramatic. I asked him if he would play in it himself, and he said that he thought not. "In any case," he added, "I feel I should like to act in somebody else's play for a change."

* * *

Cornelia Otis Skinner's Son.

Louis Nethersole has sent me a note to say that Mrs. Alden S. Blodget, who, under her stage name of Cornelia Otis Skinner, gave two or three recitals at the St. James's Theatre last year, has given birth to a son. She was to have come over this summer, but it is more than likely next season London will have a chance of seeing something more of her delightful art.

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INTERVIEW.

"STREET SCENE'S" LEADING LADY.

A TALK WITH ERIN O'BRIEN MOORE.

"I'm scared to death," were the words with which I was greeted by Miss Erin O'Brien Moore, the young American actress who is playing the leading rôle in "Street Scene," when I went to have a talk with her in an interval between rehearsals.

"Why, what's the trouble?" I asked.

"It's this first night next week," she told me. "I'm so worried and depressed, I hardly know what to do with myself."

"But surely this won't be your first night in 'Street Scene'?"

"Actually, this is going to be my third opening. First there was New York, a shattering experience; next Chicago, where I was in a panic, for people there resent a New York success and come to the theatre prejudiced against one at first. But in neither of those did I feel ill and terrified as I do at present. London will be far the worst of the three."

"But why?"

"I'm wondering for one thing if people here will understand me in the play. I'm an American, I speak like an American, as you hear; and it is perfectly easy for you to follow me. But in 'Street Scene' I have to have a New York accent. And do you think that your public will understand that?"

Miss O'Brien Moore spoke a few sentences in the New York dialect, and looked at me inquiringly. I told her that, thanks to my intensive education in talking pictures, I was able to follow every word, and I expected it would be the same with others. She brightened for a moment, then went on:

"It is so difficult to get back in the play again, although I played it solidly for six months in America. During all that time I missed two performances, after which I resolved that it would take five big strong men to keep me out of it any longer."

A Symphonic Play.

"But if you love your part so much, why all this fear about returning to it?"

"There are special difficulties in the play. It's so big, there are so many people, and to get the correct harmonious effect, the sense of life flowing smoothly and naturally, there has to be perfect timing. This play is just like a musical symphony, with the different types of speech, the comedy and the drama all worked into a pattern—that, I imagine, is why Deems Taylor intends to make an opera of it—and if one cannot get into the beat and rhythm of it, one is outside, lost. The English actors in the play are splendid. Some of the parts, I believe, are better done here than in America. But then I think that, taking it all round, English acting is the best in the world. English actors are natural, poised and so intelligent. A feeling for music is very important in acting, and you have very musical ears here, I find. Mr. Rice has only to read over a line once, as it should be said in American, and the English actors catch the correct inflection immediately."

"It must be a great help having Mr. Rice to direct the play once more."

"I should say it is. He is a marvellous director, and has the grandest sense of humour you ever knew."

"What does he think of your present state of panic?"

"He keeps telling me not to be a fool!"

"You like being in England?"

"I love it, and think I would rather live in London than any other place. The people are so kind and helpful, and so honest. I got into constant difficulties over the money here—I do at home, too, for I never could add or spell—and if I pay out too much, they always draw attention to my mistake and return the money."

"Have you been over here before?"

"Yes, I played in 'The Music Master' with Harry Green at the Apollo, and I liked the country so much that I stayed here some time after the play closed."

"Just a Mick."

"Will you give me some details of your career to date?"

"I come from California. My father is from Tipperary, and my mother is of pre-revolutionary American stock from New Orleans. I'm just a Mick. Father being an Irishman, I was brought up in an atmosphere of politics. When I was little I thought the only life for me would be to go into Irish politics. I knew I should have to do something, for mother very sensibly brought both my brother and me up with the idea that we should have to work hard for our living. My brother is now a professor of Greek and Latin at Yale. When I was ten I saw Nazimova. I thought her magnificent, and from that time decided to be an actress.

"At the age of fifteen I went and studied with an actress for six months. After that I got my first job in a stock company at Denver. It was hard work and I always had a terrible time learning my lines. But the training was splendid, and gave me the first things an actress needs: to be colloquial, easy, relaxed on the stage, and able to use what you've got.

"I had a simply terrible time getting a start. From Denver I went to a New York stock company, where I was 'fired.' They didn't want me at all, and now I know why. I was too intense. I wanted things too much, and showed it. I've found out now that you've got to learn how to assume indifference before things begin to come your way. At first it seemed that managers were conspiring to keep me off the stage. It was Basil Sidney who finally got me into the theatre. He trained me and gave me a leading part in 'The Devil's Disciple' on tour. That was a useful start, but even then I wasn't on my feet.

"The trip here in 'The Music Master,' although it didn't last long, helped me. I went back home looking better (thanks to a course of Guinness's stout) and with some extra prestige. E. E. Cummings—the man who wrote 'The Enormous Room'—was going to do his play 'Him' with the Provincetown Players, and offered me a part. He was kind enough to see possibilities in me. At last I thought, 'Here's material I can do something with,' and I took the job, though it meant giving up the chance of a Broadway lead with a higher salary. I received wonderful notices, and felt that at last I was on the way to getting where I wanted to be. Afterwards I had a long engagement in a light comedy called 'Skidding,' and then—'Street Scene.'"

R.C.

FORTHCOMING EVENTS.

SEPT. 11th.—"Her First Affaire," Kingsway.
SEPT. 13.—Re-opening of the Old Vic ("Henry IV," Part 1).
SEPT. 15th.—"Give a Dog—," Embassy; "Nippy," Edinburgh; "All That Glitters," Margate.
SEPT. 16th.—"The Honeymoon" (revival), Everyman.
SEPT. 17th.—"Follow a Star," Winter Garden; "Monsieur Bretonneau," Arts.
SEPT. 18th.—"Sexton Blake," Prince Edward.
SEPT. 22nd.—"It's a Boy," Birmingham.
SEPT. 23rd.—"The Barretts of Wimpole Street," Queen's.
SEPT. 24th.—"Private Lives," Phoenix.
SEPT. 29th.—"Home and Beauty," Embassy; "Leave It To Psmith," Shaftesbury; Manchester Shakespeare Festival (3 weeks' season), Opera House, Manchester; Opening of Whitehall Theatre with "The Way to Treat a Woman," transferred from Duke of York's.
SEPT. 30th.—"The Bread Winner," Vaudeville.
SEPT. 30th (approx.).—"The Bread Winner," Vaudeville.
OCT. 5th.—Green-Room Rag (first of season).
OCT. 6th.—"None So Blind," Grand, Blackpool.
OCT. 13th.—"Rich Man, Poor Man," Embassy.
OCT. 19th.—Green Room Club's Annual Dinner and Dance.

(*Continued from preceding column*).

"All That Glitters."

I met Osmund Willson last week, and he told me that he is appearing in a new farce by Sydney Blow, called "All That Glitters," which opens at Margate on Monday next. In the company are Mary Jerrold, Wilfrid Shine, Amy Veness, Frederick Burtwell and Richard Goulding. Osmund Willson was at one time a member of the Birmingham Repertory Company, and more recently stage manager for "Journey's End" at the Prince of Wales.

* * *

"Richard III" Cut.

Baliol Holloway tells me that thirty-five minutes have been cut out of "Richard III" since the first night, and the play is now running very smoothly. I was glad to hear from him that the advance booking is very promising. If the New Theatre season is successful, he intends to produce "Henry V" at another theatre, with "A Midsummer Night's Dream" as the Christmas production.

"THE ERA," 90 YEARS AGO.

DRURY LANE.

It is now certain that this theatre will be opened during the ensuing season, or, at all events, during some parts of it, for instrumental concerts on the same plan as the *Concerts d'Eté*, but on a more extended scale. Mr. Eliason not having succeeded in making arrangements with our English vocalists, has been obliged, for the present, to abandon his intention of devoting Drury-lane Theatre to the exclusive service of a national opera, aided by a ballet, and has now determined to continue the kind of entertainment he has given with such eminent success during the summer. Musard, the "*Napoleon de la quadrille*," as he is called, and the originator of this species of amusement in Paris, is engaged to conduct the orchestra, and will bring over with him the whole of his *repertoire*, besides several new quadrilles and fantasias.

BRIGHTON.

Mr. Charles Kean made his first appearance this season here on Monday night, in the character of *Hamlet*. After the recent correspondence, it was fully expected that his reception would not have been of so gratifying a character as he has been accustomed to experience. Notwithstanding, every part of the house was well filled, and the moment Mr. Kean made his appearance, a simultaneous burst of applause proceeded from the pit and boxes, a great portion of the company standing. During the performance Mr. Kean was frequently interrupted by plaudits from all parts of the house, and when the manager came on to announce the pieces for the following evening, there were loud calls for Kean, who obeyed the mandate and bowed his acknowledgments, and retired amidst great applause.

Reprinted from "The Era," September 13th, 1840.

"Sexton Blake."

The blowing up of "Sexton Blake's" office by "The Midnight Gang" and a smash at top speed at a level crossing are two of the thrills promised in Donald Stuart's drama when it is produced at the Prince Edward Theatre on Thursday, September 18th. Evo Gray, the young actress and film star, is the leading lady, and Arthur Wontner plays "Sexton Blake."

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALMOST A HONEYMOON.—Sept. 8, County, Bedford; 15, T.R., Blackburn.
ALMOST A HONEYMOON.—Sept. 8, Brixton.
ALOMA.—Sept. 8, Theatre, Perth; 15, O.H., Dunfermline.
APPLE CART.—Sept. 8, New, Cardiff; 15, T.R., York.
ARDROSSAN PLAYERS.—Sept. 8, Lyceum, Edinburgh.
BAA, BAA, BLACK SHEEP.—Sept. 8, T.R., Peterborough.
BENSON, SIR FRANK (H. V. Neilson).—Sept. 15, Grand, Swansea.
BEST PEOPLE.—Sept. 8, Pal., Chelsea.
BETWEEN FIVE AND SEVEN.—Sept. 8, T.R., Sheffield.
BIRD IN HAND (Barry Jackson and Prince Littler).—Sept. 8, T.R., Margate; 15, Isle of Wight.
BLUE TRAIN.—Sept. 8, T.R., Norwich.
BRANDON THOMAS REP. CO.—Sept. 8, Court, Liverpool
CALENDAR, THE (North).—Sept. 8, Buxton (3), Whitby (3); 15, T.R., Leeds.
CALENDAR, THE (South).—Sept. 8, O.H., Coventry; 15, T.R., Exeter.
CAPE FORLORN (Barry O'Brien).—Sept. 8, Llandudno (3), Llandudno (3); 15, Grand, Swansea.
CHEAT, THE.—Sept. 15, Prince's, Manchester.
CHINESE BUNGALOW.—Sept. 8, Colwyn (3), Bangor (3); 15, New, Cambridge.
CO-OPTIMISTS.—Sept. 8, Empire, Edinburgh.
CUP OF KINDNESS (South).—Sept. 8, Isle of Wight; 15, O.H., Tunbridge Wells.
DEANE, HAMILTON.—Sept. 8, P.O.W., Birmingham.
DEAR LOVE (Macdonald & Young).—Sept. 8, T.R., Hanley; 15, Grand, Blackpool.
DESERT SONG (A).—Sept. 8, Alhambra, Glasgow; 15, Empire, Newcastle.
DESERT SONG (B).—Sept. 8, Rhyl; 15, Llandudno.
DOBELL, W. L.—Sept. 8, Grand Cinema, Kanturk (3).
D'OYLY CARTE OPERA.—Sept. 8 and 15, Prince's, Bristol.
ELIZA COMES TO STAY.—Sept. 8, Pal., Clacton.
ELIZA COMES TO STAY.—Sept. 8, Empire, Gateshead.
FARMER'S WIFE (Barry Jackson and Prince Littler).—Sept. 8, Pal., Maidstone; 15, Weston (3), Minehead (3).
FIRST MRS. FRASER (A).—Sept. 8, O.H., Scarborough; 15, P.G., Folkestone.
FIRST MRS. FRASER, THE (B Co.).—Sept. 8, Minehead (3), Bognor (3); 15, Hereford (3), Malvern (3).
FIVE O'CLOCK GIRL (Macdonald and Young).—Sept. 8, Gaiety, Douglas; 15, Hippo., Manchester.
FOLLOW A STAR.—Sept. 8, T.R., Birmingham.
FRENCH LEAVE.—Sept. 15, Lyceum, Edinburgh.
GIBBONS, ARTHUR, REP.—Sept. 8, T.R., Windsor.
GIRL FRIEND (Macdonald & Young).—Sept. 8, Palace Pier, Brighton; 15, Aquarium, Gt. Yarmouth.
GHOST TRAIN.—Sept. 15, Court, Liverpool.
HEAT WAVE.—Sept 8, T.R., Bournemouth; 15, Borough, Stratford, E.
HERE COMES THE BRIDE (Macdonald & Young).—Sept. 8, Folkestone (3), Eastbourne (3); 1, T.R., Brighton.
HOLD EVERYTHING (Macdonald and Young).—Sept. 8, O.H., Harrogate; 15, Pal., Burnley.
HONOURS EASY.—Sept. 8, Grand, Southampton; 15, West Pier, Brighton.
HOUSE THAT JACK BUILT.—Sept. 8, Hippo., Southend.
HUTCHISON, PERCY.—Sept. 8, Bradford; 15, Eastbourne.
JOURNEY'S END.—Sept. 11, Pleasure Gdns., Folkestone (3).
JOURNEY'S END.—Sept. 8, Empire, Stratford.
JOURNEY'S END.—Sept. 11, Pav., Ramsgate (3).
JOURNEY'S END.—Sept. 8, Gaiety, Dublin.
LAST HOUR.—Sept. 8, Taunton (3), Ilfracombe (3).
LEAVE IT TO PSMITH.—Sept. 8, King's, Southsea.
LIMPING MAN.—Sept. 8, King's, Glasgow.
LOVE LIES (Macdonald and Young).—Sept. 8, Hastings (3), Tunbridge Wells (3); 15, Empire, Finsbury Park.
LUCK OF THE NAVY—Sept. 8, Prince's, Bradford.
MACDONA PLAYERS.—Sept. 8, T.R., Darlington.
MACDONA PLAYERS.—Sept. 8, O.H., Dunfermline.
MAID OF THE MOUNTAINS (Macdonald & Young).—Sept. 8, Empire, Newcastle; 15, Alhambra, Bradford.
MAN IN DRESS CLOTHES.—Sept. 8, Alex., Ilfracombe.
MAN IN POSSESSION.—Sept. 8, Prince's, Manchester.
MANXMAN, THE.—Sept. 8, T.R., Sunderland.
MASQUE THEATRE PLAYERS.—Sept. 8, T.R., Glasgow.
MICHAEL AND MARY.—Sept. 8, T.R., Exeter.
MIDDLE WATCH, THE.—Sept. 8, Grand, Blackpool; 15, Colwyn Bay (3), Rhyl (3).
MISS ADVENTURE.—Sept. 8, Newcastle; 15, King's, Glasgow.
MR. CINDERS (Macdonald & Young).—Sept. 8, H.M.T., Aberdeen; 15, King's, Dundee.
MURDER ON THE SECOND FLOOR.—Sept. 8, Weston (3), Weymouth (3); 15, T.R., Bognor (3).
MURDER IN THE CAR.—Sept. 8, W.G., New Brighton.
MY WIFE'S FAMILY.—Sept. 8, Grand, Oldham; 15, P.O.W., Grimsby.
NINE TILL SIX (Barry O'Brien).—Sept. 8, Pier, Eastbourne; 15, Pavilion, Torquay.
NO, NO, NANETTE.—Sept. 8, Picturedrome, Sleaford (3); 15, Met., Bootle.
ON THE SPOT.—Sept. 8, Grand, Wolverhampton.
ON THE SPOT (South).—Sept. 8, Pal., Westcliff; 15, T.R., Chatham.
OTHER MEN'S WIVES.—Sept. 8, Clacton (3), Hunstanton (3).
PADDY THE NEXT BEST THING.—Sept. 8, T.R., Huddersfield.
PASSING OF THE THIRD FLOOR BACK.—Sept. 15, Hippo., Keighley.
PATSY, THE.—Sept. 8, Arcadia, Doncaster.
PERFECT WIFE, THE OPTIMIST AND A FAMILY MAN.—Sept. 8, Felixstowe.
PLACE IN THE SUN.—Sept. 8, T.R., South Shields.
PRINCESS CHARMING.—Sept. 8, West Pier, Brighton.
PRIVATE LIVES.—Sept. 8, Pal., Manchester.
RAVENSCROFT, STANLEY.—Sept. 8, De Valence, Tenby.
RED DOG.—Sept. 8, King's, Edinburgh.
RIO RITA.—Sept. 8, Alhambra, Bradford; 15, T.R., Birmingham.
ROBESON, PAUL.—Sept. 15, King's, Edinburgh.
ROOKERY NOOK.—Sept. 8, Bideford (3), Minehead (3).
ROSE MARIE (Macdonald & Young).—Sept. 8, Hippo., Huddersfield; 15, Tower, Morecambe.
RUSSIAN BALLET.—Sept. 8, Aquarium, Gt. Yarmouth; 15, O.H., Manchester.
SACRED FLAME.—Sept. 8, Lyme Regis, Budleigh, Swanage; 15, T.R., Worcester.
SARAH ANN HOLDS FAST.—Sept. 8, Grand, Luton.
SCORPION, THE.—Sept. 8, O.H., Blackpool.
SECOND CHANCE.—Sept. 8, T.R., Rochdale; 15, Grand, Oldham.
SILVER WINGS (Macdonald & Young).—Sept. 8, O.H., Torquay; 15, T.R., Plymouth.
SILVER WINGS.—Sept. 8, T.R., Leeds.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Sept. 8, Pav., Torquay; 15, Theatre, Richmond.
SQUALL, THE.—Sept. 8, T.R., Nottingham; 15, O.H., Blackpool.
STRATFORD-ON-AVON FESTIVAL CO.—Memorial (Temporary) Theatre, Stratford-on-Avon (season).
STUDENT PRINCE (Macdonald and Young).—Sept. 8, Eastbourne (3), Hastings (3); 15, P.O.W., Birmingham.
SUSPENSE.—Sept. 8, Artillery, Woolwich.
SYMPHONY IN TWO FLATS.—Sept. 8, T.R., Guildford.
TERRY, FRED, and JULIA NEILSON.—Sept. 8, Lyceum, Sheffield; 15, King's, Hammersmith.
THARK.—Sept. 8, South Parade Pier, Southsea; 15, Pal., Salisbury.
THAT'S A GOOD GIRL.—Sept. 8, Tower, Morecambe.
THIRD TIME LUCKY.—Sept. 8, T.R., Plymouth; 15, Pav., Weymouth.
TONS OF MONEY (Barry O'Brien).—Sept. 8, Malvern (3), Weston (3).
WARM CORNER.—Sept. 8, Grand, Swansea.
WAY OUT (Prince Littler).—Sept. 8, T.R., Leamington; 18, T.R., Bognor (3).
WHEN BLUE HILLS LAUGHED.—Sept. 8, Grand, Swanage; 15, T.R., Bath.
WHITE CARGO.—Sept. 8, Banger (3), Aberystwyth (3).
YELLOW SANDS (Barry Jackson and Prince Littler).—Sept. 8, T.R., Bognor; 18, Stratford-on-Avon (3).
77, PARK LANE.—Sept. 8, Ardwick, Manchester; 15, W.G., New Brighton.

RESIDENT COMPANIES

BROOKE REP.—Empire, Scunthorpe.
BUCKLEY, FRANK, REP.—Hippo., Cannock.
CARIELLO, FRANK G.—O.H., Cork; T.R., Bath.
CONLIN, EVELYN REP.—Hippo., Altrincham.
CORENTEZ LEAH PLAYERS.—Pal., West Hartlepool
DENVILLE STOCK.—Devonshire, Manchester; R., Portsmouth; Emp., Gateshead; R., S. Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
FLORENCE, EMILY, REP.—Empress, Dundee.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; O.H., Dudley; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
GRAHAM, NEVILLE, REP.—Queen's, Dundee
HART, ARTHUR, F.—Col., Kettering; Empire, Chester-le-Street.
HINTON, ARTHUR, REP.—Paisley.
HOLMSHAW, PERCY, REP.—New, Crewe.
LITTLE LEEDS REP.—Leeds.
LONDON REP.—Ardwick Empire.
MILLANE PLAYERS.—H.M., Carlisle.
NORTHAMPTON REP. PLAYERS.—O.H., Northampton.
1930 PLAYHOUSE PLAYERS.—Playhouse, Cardiff.
REGENT REP.—Regent, London.
SHEFFIELD REP.—Rep., Sheffield.
SWANAGE REP.—G., Swanage.
VICKER'S STOCK.—Burslem.
WALKLEY & HEALEY REP.—Pavilion, Leicester.
WILSON, BERT J., REP.—W.G., Blackpool.
WINSFORD, GRAHAM, REP.—R., Ashton-under-Lyne; R., Stockport.

REVUES

ALIVE AND KICKING. (Francis Laidler).—Sept. 8, Empire, Finsbury Park; 15, Empire, New Cross.
ALL RIGHT ON THE WESTERN FRONT.—Sept. 8, Hippo., Wolverhampton.
BEAUTY ON PARADE.—Sept. 8, Pal., Plymouth.
BREAKAWAY.—Sept. 8, Osborne, Manchester.
BRIGHT AND GAY.—Sept. 8, Col., Portsmouth.
CASEY'S COURT.—Sept. 8, Empire, Middlesbrough; 15, Hippo., Wigan.
CASINO DE PARIS.—Sept. 8, Hippo., Manchester.
CRACK-A-JACKS.—Sept. 8, Middlesbrough; 15, Wolverhampton.
DE LA FOLIE PURE.—Sept. 8, Empire, Liverpool.
DUGGIE NEVER OWES.—Sept. 8, Hippo., Aston.
DUG-OUT MELODY.—Sept. 8, Hippo., Preston.
EVENTS OF 1930.—Sept. 8, O.H., Kidderminster.
FAST LIFE.—Sept. 8, T.R., Leicester.
FIND THE BABY.—Sept. 8, Pal., Bradford.
FINE FEATHERS.—Sept. 8, Hippo., Bascombe.
FUNNY BOY (Francis Laidler).—Sept. 8, Pal., Grimsby; 15, Empire, Swansea.
FUNNY SIDE UP.—Sept. 8, Pal., East Ham.
GOING THE PACE.—Sept. 8, Pal., South London
GOLDEN ARROWS.—Sept. 8, Empress, Brixton; 15, Pal., Southampton.
GOLDEN MELODY.—Sept. 8, Empire, Shepherd's Bush; 15, Pal., Blackburn.
GOOD NIGHT.—Sept. 8, Pav., Southport.
GYPSY VAGABOND.—Sept. 8, Hippo., Sheffield; 15, Grand, Bolton.
HAMMER AND TONGS.—Sept. 8, Alhambra, Dundee.
HAPPY HOURS.—Sept. 8, Alex., Stoke Newington.
HAPPY PEOPLE.—Sept. 8, Empire, Nottingham
HONEYMOON FOLLIES.—Sept. 8, Empire, Wood Green.
IRISH SMILES.—Sept. 8, Empire, West Hartlepool.
JOIE DE VIVRE.—Sept. 8, Hippo., Aldershot.
JUST PLAIN FOLK.—Sept. 8, Pavilion Liverpool.
LADS IN KHAKI.—Sept. 8, Empire, Bristol.
LAUGHS.—Sept. 8, Hippo., Liverpool.
LAUGH PARADE.—Sept. 8, Granville, Walham Green.
MAKING GOOD.—Sept. 8, Empire, Sunderland.
MAKING WHOOPEE.—Sept. 8, Empire, South Shields.
MERRY SIDE OF LIFE.—Sept. 15, Bedford, Camden Town.
MIRTH PARADE.—Sept. 8, Empire, Kilburn; 15, Hippo., Coventry.
MOODS.—Sept. 8, Albert Hall, Stafford.
MOONBEAMS OF 1930.—Sept. 8, Alex., Pontefract.
NEW BIRD'S NEST.—Sept. 8, H.M., Walsall.
NOVELTY BOX.—Sept. 8, Queen's, Poplar.
ONE OF THE BEST.—Sept. 8, Pal., Halifax; 15, Shakespeare, Liverpool.
PAINTED DOLLS.—Sept. 8, Pal., Watford.
PARIS AND PICCADILLY.—Sept. 8, Hippo., Birmingham.
PARIS, 1930.—Sept. 8, Hippo., Eastbourne.
PLAYTHINGS.—Sept. 15, Pal., Halifax.
POLICE FORCE.—Sept. 15, Hippo., Ashton-under-Lyne.
REPLY TO THE TALKIES, THE (Francis Laidler).—Sept. 8, Victoria Palace, London.
REVUE SHOP.—Sept. 8, Pal., Reading.
SEE YOU AGAIN.—Sept. 8, Motherwell
SENSATIONS.—Sept. 8, Hippo., Newcastle.
SHOW A LEG.—Sept. 8, Pal., Carlisle.
SHOW TIME.—Sept. 8, Tivoli, Brighton.
SHOW LIFE.—Sept. 8, Hippo., Norwich.
SHOW'S THE THING.—Sept. 8, Hippo., Ilford; 15, Alex., Stoke Newington.
SOMETHING NEW.—Sept. 8, Empire, Kingston.
SONNY BOY.—Sept. 8, Empire, Swindon.
SPARE TIME.—Sept. 8, Met., Manchester; 15, Pal., Warrington.
SPEED AND SPARKLE.—Sept. 8, Pal., Bath; 15, Empire, Bristol.
SPLENDOUR.—Sept. 8, Met., Bootle.
SPORTING EVENTS.—Sept. 8, Grand, Gravesend.
STORY BOOK.—Sept. 8, Pav., Worksop.
SUNSHINE SALLY.—Sept. 8, Queen's, Castleford.
THAT'S THE SPIRIT.—Sept. 8, Bedford, Camden Town; 15, King's, Dover.
THESE BRIGHT YOUNG PEOPLE.—Sept. 8, T.R., Edinburgh.
THIS WEEK OF LAUGHTER.—Sept. 8, Pal., Walthamstow
THIS YEAR OF GRACE.—Sept. 8, T.R., Worcester.
TINY TOWN FOLLIES.—Sept. 8, Hippo., Hulme, Manchester.
TOPICAL TIMES.—Sept. 8, Hippo., Keighley.
TOTO.—Sept. 8, Empire, Hackney.
TOUT PARIS.—Sept. 8, Grand, Hanley.
TOWN SHOW.—Sept 8, Hippo., Southampton.
TUNE IN.—Sept. 8, Pal., Hammersmith
UNEMPLOYED.—Sept. 8, King's, Dover.
VALUE FOR MONEY.—Sept. 8, Crown, Eccles.
VAUDEVILLE VOYAGE.—Sept. 8, Hippo., Wigan.
WIDE-AWAKE.—Sept. 8, Empire, Islington
WHY GO TO PARIS?—Sept. 15, Palace, Huddersfield.

CONCERT PARTIES.

ANDIE CAINE'S CABARET FOLLIES.—Royal Pav., Filey (season).
ARCADIA FOLLIES.—Skegness (season).
ARCADIAN FOLLIES.—South Pier, Blackpool (season).
ARISTOCRATS.—Sept. 8, Lowestoft.
AYR ENTERTAINERS.—Pavilion, Ayr (season).
BLUE BIRDS.—Pavilion, Llanfairfechan (season).
BRAN TUB.—Sept. 8, Electric Palace, Dumfries.
BRID BING BOYS.—Bridlington (season).
CABARET CONCOCTIONS.—Sept. 8, Pavilion, Minehead.
CABARET KITTENS, THE (Ronald Frankau).—Grove Park Pav., Weston-super-mare (season).
CABARET KITTENS, THE (Bert Brownhill).—Shorefield's Pavilion, Westcliff (season).
CABARET KITTENS, THE (Naunton Wayne).—New Cosy Nook Pav., Newquay (season).
CABARET KITTENS, THE (Harry Brunning).—New Concert Hall, Teignmouth (season).
CABARET CLOWNS OF 1930.—Harrison Drive Pav., Wallasey (season).
CABARET FOLLIES.—Pier Pav., Herne Bay (season).
CATLIN'S ROYAL PIERROTS.—Arcadia, Scarborough (season).
COLOUR BOX, THE.—Worthing (season).
CONCORD FOLLIES.—Sept. 8, Summer Theatre, Ventnor.
DE LUXE.—Sept. 15, Pav., Burnham.
ENGLISH ENTERTAINERS.—Sept. 8, St. Leonards.
EVENING FOLLIES.—Wellington Pier, Gt. Yarmouth (season).
FARCE.—Sept. 8, Llandaff Pav., Cardiff.
FELIXSTOWE ENTERTAINERS.—Ranelagh Gdns., Felixstowe (season).
FOL-DE-ROLS.—Floral Hall, Scarborough (season).
FOL-DE-ROLS.—White Rock Pav., Hastings (season).
FOL-DE-ROLS.—Floral Hall, Westcliff (season).
FOLLY FAIR.—Sept. 8, Arcadian Pav., Bangor.
FRAGMENTS OF 1930.—Sept. 15, Olympian Gdns., Rock Ferry.
FRED WILDON'S ENTERTAINERS.—Margate (season).
FREDDIE FAY'S FROLICS.—Burnham-on-Sea (season).
FRILLS AND FLOUNCES.—Sept. 8, Aquarium, Brighton; 15, Granville Gdns., Dover.
FROLIC AND FUN.—Sept. 8, Summer Pav., Barrow.
FUN O' THE FAYRE.—Sept. 8, Victoria Pav., Ilfracombe.
GAIETIES.—Pier, Llandudno (season).
GAIETY SHOW.—Gaiety, Ayr (season).

(Continued on page 7.)

"THE ERA" LETTER BOX.

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Grahame, Miss Dorothy
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Greene, Mr. Desmond
Grey, Miss ('Cellist)
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Hancock, Miss Grace
Harford, Mr. Maurice
Harrison, Mr. Max
Harrison, Miss Muriel.
Hartley, Miss Jennie
Hay, Mr. George
Heath, Miss Mary
Holland, Mr. G. B.
Hope, Mrs. Alice
Irwin Twins, The
Jackson, Mr. Edgar
Jay, Mr. Ernest
Jermyn, Miss Ivy
Jewell, Mr. Jimmy
Kavanagh, Mr. M.
King, Mr. Victor
Knowles, Mr. Harley.
Langford, Mr. Roy
Lashwood, Mr. George
Lawton, Mr. Sammy
Leeming, Mr. E. J.
Leister, Mr. Fred
Lenton, Miss Olive
Lester, Mr. F. (Lee Mason)
Lisle, Mr. Oldham G.
Loraine, Miss Violet
Lord, Mr. Bob
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Meredith, Mr. James E.
Mills, Mr. Watkin
Millward, Mrs. Jessie
Monkhouse, Mr. Sydney
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Sandrisi, Mr. Max
Sales, Miss Louie
Savage, Mr. Norman
Scruby, Mr. Alex.
Sears, Miss Jenny (Harmony Girls)
Seymore, Miss Madeline
Shepherd, Mr. W. V.
Short, Mr. Howard
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Temple, Miss Emma
Thompson, Mr. Jack
Titheradge, Miss Madge
Tod, Mr. Quentin
Tree, Miss and Mr.
Turner, Mrs. A. McNicol
Tussaud, Mr. Louis
Venus, Mrs. K.
Vere, Miss Vera
Vernon, Captain R.
Vernon, Mr. Claude
Victor, Mr. Fred
Walker, Mr. Sid
Walton, Mr. Pat
Warnell, Mr. Jimmy
Warren, Mr. Denier
Warren, Mr. Geoffrey
Warren, Miss Gwen
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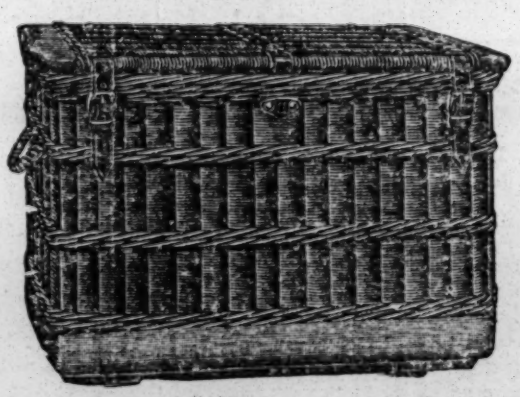
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The VARIETY WORLD

Vaudeville Golfing Society.

The match versus the Film Golfing Society arranged for Wednesday last having been cancelled, owing to the fact that they were unable to raise a team at short notice, the V.G.S. members had a blank day, which no doubt many of them filled in by practising hard for this week's fixture, "America Day." It is to be hoped that at least one of the British contingent practised to good purpose!

The date of the annual dinner has been fixed for Sunday, November 30th, and the venue is the Trocadero. The price of the tickets will be 15s., and they will be on sale in the course of a week or so.

Forthcoming Events.

The "America Day" 18-hole medal competition is to be played at South Lodge to-day (Wednesday). The competition is open to members of the N.V.A. of America, who are the guests of the V.G.S. for the day. No Provincial returns will be accepted. Next Wednesday, Sept. 17th, the V.G.S. Championship is down for decision. This event is, of course, played from scratch, and as the Society now have quite a good number of low handicap men the scores should prove very interesting. In conjunction with this competition, the Autumn Handicap will also be played for. On Friday, Sept. 19th, the new trophy for the "Rabbits" will be played off at Brent Valley. This is, of course, open to Provincial members. It is an 18-hole medal round and an 18-hole match for the final. Billy Bennett and Charles Naughton are the generous donors of the "Berks Challenge Trophy," which is the prize for this event. The following Wednesday, Sept. 24th, the Society entertain Brent Valley in the return match at Molesey Hurst.

Percy Honri's Golf Links.

Mr. Percy Honri has given up the variety stage and gone in for golf. In other words he has turned his grounds at his residence, Cromwell Hall, at East Finchley, into a miniature golf course, where 18 holes can be negotiated at a cost of 6d. or with clubs and balls, etc., 1s. Cromwell Hall is an historic mansion, which was originally the property of the Pretender by whom it was given as a marriage present to Ireton. It is full of interesting exhibits, oil paintings and sculptures of rare value.

The grounds are 20 acres in extent and although only a few hundred yards from the main road have all the appearance of being in the heart of the country. In one of the fields stands the carriage in which the late King Edward made the first trip on the new City and South London Railway, the first "Tube" opened in the metropolis, and in which Mr. Honri used to tour with his revue "Concordia."

Mr. and Mrs. Honri were ideal hosts to a party of visitors who went there on Thursday, when a Press golf competition was decided. Lunch was taken in Tudor House, a charmingly decorated restaurant run by Mr. Honri, and the prizes were presented by his daughter Mary. The place is undergoing several improvements not the least of which is a Roman bath now in course of completion. We can well imagine that Cromwell Hall and its golf links will become the constant resort of Mr. Honri's many professional friends and of a large section of the public.

Music Hall Piracy.

The unwarrantable use by unauthorised acts of the original work of other artists continues, and one of the most flagrant cases has just come to our notice. Pierce and Rosslyn have perfected and protected several instrumental novelties which they have incorporated into their act and some of these novelties have been unashamedly annexed by another act without permission of their owners. We have seen original affidavits acknowledging Pierce and Rosslyn's complete ownership and prior rights of the items referred to.

D'Alba Popular.

This new thought-reader, presented by Leslie Chard, is becoming very popular with notabilities for private entertainments which she is combining with her variety dates. She will be seen shortly at Chiswick and the Metropolitan. A certain knight who bet her fare home she could not tell the time from his watch while in his pocket, was astounded when she was successful and declared that her home was Australia!

Max Miller in Demand.

Max Miller's debut at Victoria Palace was followed immediately by inundating offers from all sources, including "talkies," to his agent, Julius Darewski. Max has four Holborn Empire dates already booked and will again be seen at the Palladium.

Jackquello Girls.

The Jackquello Troupe of Girls were so successful during their fortnight at Victoria that they were engaged for the Holborn Empire this week. Another company opens shortly with Harry Slingsby's new show, "Painting the Town Red," at Hull, and Mr. Cawley, Mrdame Jackquello's producer, is now arranging numbers and dancing ensembles. Two other Jackquello troupes will shortly be engaged in resident work in London.

New Australian Quartette.

The Big Four, a novelty singing male quartette arrived last week and will be seen in the West End very shortly. They have a nice act and fine personality and should be here a long time.

Variety at Wintergarten, Berlin.

In the September programme of the Wintergarten, Berlin, are the Spyras, in their acrobatic skit, Torino the juggler, Peters and Billy, barrel-jumpers, Edna and Lilian, the Aleximes, George Ackerman, Otto Stenzeel, Neville Bishop and his kitchen jazz, Hans Kollischer, and Ida and Evelyn Duffek.

Nixon Grey's New Quarters.

As will be seen from his advertisement in "The Era," that well-known comedian, Mr. Nixon Grey, has changed his permanent address from Bournemouth to Cardiff. Nixon is at present touring the provinces and, incidentally, more that justifying his claim—"The comedian who goes wherever he goes."

Jean Kennedy's Road Show.

Jean Kennedy resumed with her road show successfully this week at the Coliseum, Oldham, her company including Haig and Escoe, Mitchel and Peru, Sydney Steppers, Valliere, Nora Bancroft, Playtime Girls, Jackie Denman and Sid Coppin. They go to Ayr, Bradford and Glasgow and return to town with the road show at Poplar in December, playing some Stoll houses also meanwhile.

Georgie Wood Works.

The sea air seems to agree with Georgie Wood, who has been playing four sketches nightly at Boscombe and other places, and is doing so at Penge this week with marked success. "Aid and Abet," his new jockey episode, is due for production at the end of the month. We won't give away the secrets of it.

Peggy O'Dare.

Playing various rôles in the new production, "Wide Awake," Peggy O'Dare reveals herself a fine character artist. Prior to this engagement Miss O'Dare appeared under the management of Archie Pitt for two years, and a similar period with "Piccadilly Follies" and "The Whirl of Paris." Peggy also played two tours with "Hullo, America!" and in the rôle created by Elsie Janis was able to display her versatile gifts in American, French, Italian, Irish and Scottish impressions.

Maskelyne's New Magical Revue.

Mr. Jasper Maskelyne is presenting a new revue, "Hello Maskelyne," described as a blend of magic, humour and illusion, at Maskelyne's Theatre, for a month, prior to taking it on tour to our overseas Dominions. The revue has been invented and produced by Mr. Oswald Williams, and it contains several novelties of the magician's art. The entertainment, which is in two parts, occupies the entire programme both afternoon and evening. Among the artists who are appearing in it are Mr. Jasper Maskelyne, Miss Mary Maskelyne, Miss Cecil Home-Douglas, Mr Finlay Dunn, Mr. Ben Said, Mr. Glynn Grafton and Mr. Alfred Barber.

Marie Nyman's Consistent Success.

Marie Nyman, the Australian musical comedy vocal star, continues victoriously on her variety career, this week achieving a big hit at the Empire, Newport. It is possible that she will be seen in a big West End production before Christmas.

Miss Dorothy Arnold.

Miss Dorothy Arnold, the Australian principal boy, opened at the Palace, Hull, this week, on the Moss tour with a very strong act. Miss Arnold is well known to London and provincial audiences and is making a special feature of "A Cottage For Sale" and "I Remember You From Somewhere."

Variety at Westcliff.

The Shorefields Pavilion, Westcliff-on-Sea, did remarkable business last week with a programme that appealed strongly to the patrons. Sandy Rowan was a host in himself as compère, and in a few new comedy cameos. The comedy element was strong for those two bright comedians, Hobart and Hobbs, who were also on the bill. The Mervan Sisters, acrobatic dancers, Joan Revel, the English nightingale, Drothy McBlain, the siffleuse entertainer, and Mario de Pietro, the clever instrumentalist, were all part of this entertaining show.

For South Africa.

John Alex Brothers and Lady, Continental light comedy gymnasts, sailed from Southampton on Friday last, the 5th inst., per R.M.S. "Walmer Castle," to fulfil an engagement with African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Lloyd and Hill Back.

Bob Lloyd and Betty Hill have arrived back from a successful South African tour and are immediately working in variety though they have production offers in mind.

The Baritone.

Frederick Yule, the baritone, who is delighting audiences at the Coliseum this week, is also offering at his engagements a new harmonious double ensemble act with Miss Doreen Monté.

Leicester Palace Staff Outing.

The staffs of the Palace and Floral Hall, accompanied by their respective managers, Mr. James Hort and Mr. Leonard Swanwick, made a journey by train on Sunday last to Skegness, where an enjoyable day was spent. The party numbered 85.

Seth and Fred Jee.

These clever young lads are keeping up the family traditions, and at the moment are having a most successful and happy time in Mdlle. Mistinguett's revue in Paris, where they are appearing with the Eight Lancashire Lads, and have recently completed over four hundred performances with the show. Meanwhile their mother, May Henderson, is enjoying the delights of the countryside at Weybridge, in the company of Bert and, of course, young "Pudden."

Dorothy McBlain.

Though unfortunately not seen in Town very much in these days, we occasionally hear Dorothy McBlain "in the air," and her entertaining act has made her a good favourite in the wireless world. Last week Dorothy was doing a B.B.C. week at the Shorefields Pavilion, Westcliff, in the company of Hobart and Hobbs, Mario de Pietro, Joan Revel, and Sandy Rowan, and next week she goes to the Leas Cliff Pavilion, Folkestone.

Ted Ray for Africa.

We hear that Ted Ray, one of George Barclay's recent "discoveries," has been booked by them for a tour in South Africa, and is due to sail on October 6th.

Variety in Edgware-road.

Friday night is variety night at the Grand Kinema, Edgware-road, and in addition to the usual picture programme, four variety acts are played with very successful results. When we looked in last week, Le Mex and a lady assistant were mystifying their audience with some clever conjuring, Dorothy Thorpe and her accompanist sang a few popular numbers, Wells and Strand, a comedy duo, scored very well with their patter and eccentric dancing, and the remaining act was Falkirk and Glynn, instrumentalists and dancers.

The Ushers in Paris.

Leaving town on Monday afternoon, Harry and Frances Usher are now in Paris for a few days, and are sailing for California next week. These charming folk have had an enjoyable season here, and are making arrangements to return in the New Year.

Jack and Sylvia Kellaway.

At the Holborn Empire, on Monday week, Jack Kellaway, the clever Australian dancer, will make his re-appearance in town after an absence of six years. Jack was formerly associated with Lydia Carne, and left here in 1924 on a world's tour with Sir Harry Lauder. His new partner, Sylvia, has made an excellent impression here, and they enjoyed a successful visit to the Pavilion, Glasgow, last week.

Variety Artists' Museum.

The first museum dedicated to the variety artists of the world will be opened in Berlin in the coming autumn. It will owe its existence to Edwin Schirmer, an acrobat who, as a member of the Jules Trio, has appeared on the vaudeville stage in almost every part of the world. For years he has been collecting pictures of old variety artists, placards, newspaper articles, books, programmes of gala performances, etc. Through the co-operation of artists of all lands, he has assembled some 20,000 items, which will form the nucleus of the coming museum.

The museum will be housed in rooms in the Central Hotel, which joins the Berlin "Wintergarten," the oldest variety theatre of the German capital, near which are the offices of the International Artists' Lodge and of the International Variety Theatre Directors' Association, known as the "Parenna," the only semi-official employment agency in existence for the artists of all countries.

LONDON VARIETY THEATRES.

THE PALLADIUM.

Reviewed by M. WILLSON DISHER.

Directly we catch sight of Adele Rowland, we "sit up and take notice." Quite apart from a frock which excites many a feminine gasp of envy and a coiffure which deserves another salvo of gasps, she is distinctive in feature, movement and voice. She also has an incisive way of singing which would make the most hackneyed song seem novel, and this (as far as Palladium audiences go) is her greatest asset. If she would sing the songs they want her to sing, they would "stop the show" for her night after night. She rightly prefers, however, to show us that she has other talents. In one number she is dramatic in a satirical vein, and in another she is humorous. Definitely, Adele Rowland (otherwise Mrs. Conway Tearle) is a personality we shall remember.

The return of Burns and Allen calls for cheers. We like their wit the more we hear of it; there is a thistledown lightness about their nonsense which is rarely to be found. The dancing of Adam, Amelia and Florence Digatano is very remarkable. After stirring us to admiration with their lightness and sureness, they wind up with an apache dance with a difference, which is full of fun until it ends in a thrill.

Among the songs of Randolph Sutton is an amusing ballad about two parents who are waiting up late for their daughter's return, which he sings in that persuasive style of his amid shouts of laughter. All his ballads are enthusiastically received. The whistling of Murray and Irwin is very popular, and Stetson's ability to make hats behave as though they were alive wins its fitting reward.

The insight into Cockney character possessed by Ben Osborne and Nellie Perryer makes of their ringside sketch a thoroughly enjoyed little picture of humble life. Leslie Weston tells his stories in an extremely effective manner. Jack Payne conducts his B.B.C. Band through a repertoire which is mainly British, and the Palladium Girls dance their way into our hearts.

HACKNEY EMPIRE.

A novelty variety programme is presented here this week in the shape of an entire revue, by the "beloved clown," Toto, and his company of vocalists, comedians, instrumentalists and assistants, and apparently several pantechnicons of effects and scenic novelties. It is a superb entertainment of laughter and delight. His burlesques of dancing, his pathetic acting, his musical skits and a hundred and one other surprises, all these are provocative of shrieks of merriment, and the audiences were amazed and vastly amused. His chief assistant in the fun department is Gus Chevalier, a fellow with really funny ways. He is a mirth maker of the first water. He has a style of his own, and is at his best in this revue. His "inventions" must not be missed. Then there is Felice Napier, with a sweet voice, a charming personality and a selection of numbers which it is a pleasure to hear. Jessie Ruddock's ten girls are a terpsichorean act of grace, skill and precision. The four Brightonians present a musical act, including playing on two xylophones, which obtains big applause. Then there is Robot, the mysterious musical phenomenon, and James, one of the best feeds in the business. His assistance in several of the scenes is material and successful. Harry Frick, Ernest Damato, Honey Novello, Florian La France, Simon Benedikt and the Six Dancing Dolls are a few more of the valued performers the inimitable Toto has gathered round him.

HOLBORN EMPIRE.

Reviewed by M. WILLSON DISHER.

Old music-hall songs have a quality that is lacking in others. We never tire of them because they are memory-haunting. They are bound up with so much of the stuff of life that when we hear these tunes again we seem to be living the past over again. While Florrie Forde held the boards the other night, I was in a dream. That genuinely moving little ballad, "In her clogs," was the most spell-binding but all the choruses she sang had the power to evoke bygone scenes, old familiar faces, lost friendships and that elusive flavour, as strong as sound or sight or smell, which our imaginations taste whenever dormant sensations of long ago come suddenly to mind. For her own sake, Florrie Forde is very welcome. But for remembrance she is more welcome still.

Here is a particularly bright troupe of dancers. The Jackquello Girls are so attractive that if you start a discussion concerning which is the prettiest, every man of the party is likely to pick on a different one: and that is a very good test. They are costumed with taste and they dance with skill. With them is Zetta Morenta, whose serpentine contortions have decided fascinations.

In "Love's Young Dream," Billy Caryll gives his masterful display of modern love-making with Hilda Mundy as his victim. This is unequalled as a piece of futuristic horseplay. Jessie Block and Eve Sully demonstrate the meaning of "modern" in their "'Talkie' Without a Film," which shows what stage the eternal conflict between the sexes has reached.

Harold Walden is a distinctly original comedian who understands the pshychology of his audiences exactly. Ann Penn arouses roars of approval when she imitates star after star. Bentell and Gould are experts on the xylophone who dance while playing it and charm us with their agreeable personalities.

Though I have long admired Will Hay and his "boys," I cannot recollect a better performance at St. Michael's than that of "What's in a Name" on Monday night: the japes were admirably timed. Vera Rudd and partner display their skill in an "equilibristic aerial speciality."

VICTORIA PALACE.

Colour and spectacular beauty are outstanding features of Mr. Francis Laidler's super revue, "The Reply to the Talkies," which is this week visiting the Victoria Palace. There is something naively clever about the title which is bound to appeal to the still large public who really do not care for the talkie entertainment. And since the spectacular scenes are decidedly more attractive than any we have yet seen in talkies, the talkie public will be paying the revue a visit as soon as the fame of these becomes noised abroad. A clever and pungent "smack" at all the weaknesses of the average talkie is secured by an early item, in which a hoary film has been synchronised with words to fit the action. The result is truly ridiculous and highly funny.

But, as has been said, the real virtue of the revue lies in its spectacles, of which "The Golden Palace," "Arcady," "Rain and Sunshine," and "The Garden," may be cited as beautiful examples. There are one or two snappy skits of the expected revue type. "A Little Flattery" and "Ingratitude" have merits.

Principals and choruses are bright and versatile. Miss Neta Underwood has a sweet voice far above the usual standard, and her work in "Arcady," with Mr. Barrett Lennard, is notably good. "A Little Flattery" and "The Garden" were other scenes in which she has opportunity to be versatile. Mr. Lennard also carries off many of the honours, and his smart style of comedy proved very popular. These neat artists, Messrs. Rich and Galvin, are a joy to watch—and to listen to. Rich's falsetto notes sound well with the deeper tones of Galvin, and their extraordinarily cleverly-conceived dancing scenes are slick without being uninterestingly automatic.

—Miss Marion Dawson creates a good deal of low comedy, and makes a successful appearance in that old favourite, "'Omely," but is particularly clever as a mother-in-law in "A Little Flattery." Mr. Harry Stafford has many useful parts to fill, and these range from an American "talkie devil" to a North Country "friend of the family." He fills all in a workmanlike fashion.

The Nono Sisters provide further bright spots, and we are glad to record that the Max Rivers Paramount Girls got a special burst of applause all for themselves on their appearance in the finale, which they deserved for their versatile dancing. "Whirls and Twirls" is a scene in which the Paramount Girls and the Thirty-Two English Roses have especial opportunity to display their talents. All the draperies and tabs for the Golden Palace act were made by Joe Daniels, jun.

THE METROPOLITAN.

Varney and Butt (Frank and Teddy) contribute one of those bright, lively acts teaming with verbal combats and usually known as "back-chat." The little interlude of letting apartments and the duet, "I'll Be the Cream in Your Coffee," the "talkie," "The Closed Door," etc., are very much to the taste of friends in front. Charlie Austin is a red-hot favourite wherever he goes, and in his new sketch, "Parker's Greyhound," with excellent support from Jennie Gregson, as Sarah, playing well up to him, he has just the right sort of vehicle in which to speed on to the goal of success. The tale of the dog-lover and greyhound racing mug is full of precious nonsense and the broad low comedy of the tale's unfolding keeps us in fits of laughter. Doris Ashton is a delightful vocalist who has style as well as technique and a lovely voice. Billy Rawson, her accompanist, too, is all that can be desired in the way of efficiency. "No One Else Will Do," "My Idea of Heaven" and a pot-pourri of all the popular airs are among their most acceptable contributions. Loyd Christy and Eddie Nelson, "In a Rehearsal," give a good exhibition of "rough stuff" in the way of knockabout film acting and in the acrobatic line. They perform some wonderful contortion tricks and balancing feats, all done in most ludicrous and laughable fashion. Howard Rogers, in capable form as "The Irrepressible Vicar of Mirth," is like the Vicar of Bray in his tenacious hold of popularity among music-hall audiences. His droll ditty, "She's Getting Bigger and Bigger," is a quaint addition to his repertoire. Stuart and Cameron, the Scottish musical entertainers, with xylophone and various other instruments, are great favourites with a most melodious and pleasing selection. The lady's voice adding to the tuneful effect. George French is a ripe comedian whose burlesque ditty, parodying all the popular songs, has many good points, and his other skit on a well-known song goes down well. The Buckleys, boomerang hat throwers, put in some good work with Indian clubs and hats.

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Sept. 8, KING'S, LONGSIGHT. Sept. 15, PALACE, GRIMSBY.

TALBOT O'FARRELL
Agents: REEVES & LAMPORT.

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Sept. 8, ARGYLE, BIRKENHEAD. Sept. 15, PALACE, SOUTH LONDON.
P.A.: 8, RANDOLPH ROAD, MAIDA VALE, W.9.
'PHONE: ABERCORN 1220.

BEN OSBORNE & NELLIE PERRYER
Sept. 8, THE PALLADIUM.
'PHONE: ADDNEY 2780.
Perm.: Cornwall House, 16, Love Walk, S.E.5.

FRED KITCHEN
"MAKING WHOOPEE."
Sept. 8, EMPIRE, SOUTH SHIELDS.
Sept. 15, EMPIRE, SUNDERLAND.
Sole Agent: Edward Cranston.

TOMMY LORNE
"LAUGHS."
Sept. 8, HIPPO., LIVERPOOL.
Business Manager: Elkan Simons.

MISS ELLA SHIELDS
Sept. 8, HIPPO., EXETER. Sept. 15, HIPPO., SHEFFIELD.
Representatives: Messrs. REEVES & LAMPORT.

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SUMMER SEASON, CRESCENT PAVILION, DOUGLAS.

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FINGER—FEET—FIDDLE.
PRESENTING "A SHERRY COCKTAIL."
ON TOUR.

REG. BOLTON
"FUNNY BOY."
Sept. 8, PALACE, GRIMSBY. Sept. 15, STOKE NEWINGTON.
P.A.: "Furzecroft," Gresham Common, Henfield, Sussex.

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A Scream of a Kid with Modern Ideas.
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THE WIGAN WHIPPET.
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THE FUNNY WONDER.
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Principal Comedian
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FROM THE SONG PUBLISHERS.

Lawrence Wright Music Co.

No wonder Lawrence Wright's are on top, look at the number of hits they have—"Meet Me In My Dreams To-night" is the biggest hit of the season, and is played and sung everywhere. Other excellent numbers in their catalogue are "Sunny Side Of The Street," "Sittin' On A Rainbow," "I've Got A Feeling," "When I Passed The Old Church Door," etc., etc. Other new hits are in preparation which will be released shortly.

The Queen's Hotel Cabarette Band (Leicester-square, W.C.) are featuring with great success a number of Wright hits: "On The Sunny Side Of The Street," "That Night In Venice," Horatio Nicholls' "Gypsy Melody," "Exactly Like You," "Happy Feet," "Meet Me In My Dreams To-night," every night. This famous "little" band delights the patrons with a vocal and musical rendering of the last-named item, when Al Lewis, Ben Bekker and Dave Rome (the musical director) perform on the cabarette floor accompanied by guitar, violin and piano-accordion.

Victoria Carmen, that very excellent artist, has a real Wright repertoire and is scoring with great success. "Sittin' On A Rainbow," "On The Sunny Side Of The Street," "I've Got A Feeling"—these are three big hits for her. We heard the Ohio Trio at New Cross last week putting over "Sunny Side Of The Street" and "Sittin' On A Rainbow" in their very excellent artistic manner.

We visited the Camberwell Palace last week, where we saw "Lads in Khaki" revue and heard that Wright hit. "I've Got A Feeling," put over in very excellent style. Pierce and Rosslyn, those two very artistic artists, rendered the big Wright hit, "Meet Me In My Dreams To-night," in very fine style, also "Sittin' On A Rainbow," when they appeared at the Croydon Empire, and brought the house down with these two very excellent numbers.

Stan Stafford, the singing navvy, gets rounds of applause with that Wright hit, "Meet Me In My Dreams To-night," also "When I Passed The Old Church Door"—he puts these two numbers over in a very excellent manner with his silver-tone voice.

We heard the Savoy Orpheans Band last week at the Met., Edgware-road, putting over in very fine style the following Wright hits: "Sunny Side Of The Street," "Happy Feet," "Happy Days Are Here Again." At the Shepherd's Bush Empire last week we saw "All Right On The Western Front" revue, where we heard Ena Stanton putting over "Sittin' On A Rainbow" in very artistic manner; that dainty little artist gets every ounce out of a number. At the Empire, Shoreditch, last week, we saw those two great artists the Dalton Sisters, where they brought the house down with their rendering of "Sunny Side Of The Street."

New publications, 2/- each (no professional copies): "After All You're All I'm After," "I've Gone Goofy Over Miniature Golf."

Francis and Day.

There is not the slightest doubt that "We Must All Pull Together" has taken the public by storm, and reports from every place of entertainment throughout the country testify to the phenomenal success of this optimistic chorus number.

Victor Duprez, appearing with his band at the Palace, Burnley, was one of the first artists to produce this number, and writes the "F. & D." Professional Department as follows: "'We Must All Pull Together' is a real big winner for me—many thanks for putting this number in my way."

"When It's Springtime in the Rockies" and "It Happened in Monterey" are two never-failing waltz hits in the repertoire of Jack Hylton and his boys, who are packing houses at the Empire, New Cross, this week. Both numbers were spontaneous winners for this world-famous combination.

The Three Virginians are undoubtedly a big attraction at the Putney Hippodrome this week, and, as usual, their programme is strongly in favour of Francis and Day. Present hits with this trio are "Blondy" and "Cryin' for the Carolines."

Francis and Day material is well to the fore in Syd Seymour's road show, which appears at the Huddersfield Palace this week. "Springtime in the Rockies" is a big feature with the Mad Hatters' Band, and on the same programme Chick Wills is heard to his best advantage in "Cryin' for the Carolines," "Your Mother and Mine" and "Waiting at the End of the Road."

Ample proof that audiences still appreciate a good melody number is seen at the Empire, Edinburgh, this week, where Elaine Rosslyn renders "Cryin' for the Carolines" with a wealth of feeling and expression. This artist is now touring with the famous "Co-optimists."

"There's Danger in Your Eyes, Cherie," sung in appealing style by Tom Deere, is a striking vocal item in "One of the Best" Revue, which plays to good business at the Palace, Halifax, this week.

Marks and Luck have a striking arrangement of "Should I?" which is proving a great asset to them at the Carlton, Upton Park, this week.

Syd Royce impresses audiences at the Hippodrome, Leeds, this week, with his clever work to the tunes of "Should I?" "I'm Following You," "With You," and "Have a Little Faith in Me." Loud applause greets every appearance of the talented Evelyn Gardner, who is providing some snappy work at the Camberwell Empire this week. Her biggest hit is "Have a Little Faith in Me." Bond Rowell has now resumed variety, and, together with Harry Carmichael at the piano, is creating a furore at the Avenue Theatre, Sunderland this week. Francis and Day hits in his present repertoire include "Cryin' for the Carolines," "Keep a Song in Your Heart" and "Have a Little Faith in Me."

At present on tour with "The Speed Limit" Revue, Phillip Becker displays a fine voice to its best advantage in his renditions of "Blue is the Night." This item is invariably encored. Writing from the Empire, Shirebrook, Walter Ford confirms the terrific popularity of the new prosperity song, "We Must All Pull Together." "Keep a Song in Your Heart" is a strong item in the repertoire of Thorpe and Carroll, who are at present fulfilling variety engagements.

Francis and Day material continues to be well in evidence in Ben Popplewell and Son's "Gaiety Show of 1930" at the Gaiety Theatre, Ayr. Outstanding hits are "Under the Texas Moon," "The Mystic East is Calling Me" and a snappy rendition of "Should I?" by the Rose Girls. Renee and Rose write the "F. & D." Professional Department to say that "When It's Springtime in the Rockies" is a wonderful asset to their vocal act.

Elsie Denham, appearing in variety at the Metropole Theatre, Manchester, is scoring all along the line with the new "F. & D." hit, "Keep a Song in Your Heart." On the same programme Pasqui and Pern score with "When It's Springtime in the Rockies," and the Six Alexanders have found two real winners in "We Must All Pull Together" and "Keep a Song in Your Heart."

Ryan and Ryan playing variety, are featuring "Keep a Song in Your Heart" successfully. Joyce Hayden (the Versatile Soprano), who is featuring "It Happened in Monterey" and "When It's Springtime in the Rockies," reports terrific success at all her variety dates.

(*Continued on page* 13).

WILL FYFFE
SCOTTISH CHARACTER COMEDIAN.
This Week: HIPPO., PORTSMOUTH.
Agent—TOM PACEY.

BILLY CARYLL
Sept. 8, HOLBORN EMPIRE.

HILDA MUNDY
Sept. 8, HOLBORN EMPIRE.

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THE STAR MIMIC.
This week, EMPIRE, CROYDON.
Direction JULIUS DAREWSKI.

PEEL and CURTIS
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Sept. 8, THE TOWER, PECKHAM.

JIMMY FERGUSON
VARIETY SEASON.

FRED MILLIE
MILLER & DEANE
"PARIS AND PICCADILLY."
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FROM THE SONG PUBLISHERS.

(Continued from page 12.)

B. Feldman and Co.

The fact that already the vanguard of the Pantomime producers and artists have begun to invade the Feldman Building is ample evidence that the Shaftesbury-avenue House possesses a budget of numbers which have attracted instant attention! Not only have Feldman's the pick of the American popular songs—they also have an outstanding batch of British winners for the autumn and winter seasons.

Of the great American hits perhaps the outstanding one is the new waltz-ballad, "Dancing With Tears In My Eyes." Sensational as this beautiful number has proved in the States, it looks like being even bigger here. "Watching My Dreams Go By," "I Love You, I Hate You," "My Heart Is Bluer Than Your Eyes," "When You're Smiling," "The Sacred Flame," and "Like A Breath Of Springtime" are all first-rate numbers from the other side of the herring pond.

A number of very fine numbers from leading British Talkie pictures are also destined to become big favourites. Three of these—"I Left My Heart With You," "A Million Dreams," and "Song Of The Guards," are featured in the film version of Edgar Wallace's famous play, "The Yellow Mask," and other notable film numbers recently issued are "My Blonde" (from "Not So Quiet On The Western Front"); "The Burning Heart," and "Remember Me" (from "The Burning Heart"); and "Cuban Love Song" (from "Under The Palms").

In comedy connection the firm is very well represented with "The Barmaid's Song," "The Black Pudding Song," "Our Clara's Clicked Again," "What Happened To The Manx Cat's Tail?" and "Now, Sarah! Where Have You Been?"

Jack Payne and his famous B.B.C. Band are broadcasting the Feldman "specials" for autumn, these including "Dancing With Tears In My Eyes," "Like A Breath of Springtime," "Watching My Dreams Go By," "When You're Smiling," "The Barmaid's Song," "I Love You, I Hate You," "Cuban Love Song," "What Can I Do?" and "The Sacred Flame."

Those famous artists, Layton and Johnstone, appear this week at the Pavilion, Bournemouth, and Devonshire Park, Eastbourne, and have introduced the latest waltz-ballad stormer, "Dancing With Tears In My Tears."

Following their highly successful season at Douglas, Jack Karr and his Band are to play at Tony's Ballroom, Birmingham, for the winter season. They will feature a big batch of Feldman numbers and many hits which they put over so successfully in Manxland this summer.

Joe Loss and his Harlem Band, who will be opening shortly at the Astoria Ballroom, Charing Cross-road, are to feature a splendid budget of Feldman stormers. They intend to give special prominence to "Dancing With Tears In My Eyes."

Dave Rome and his Cabaret Band are proving wonderfully popular at the Queen's Hotel Restaurant, "When You're Smiling," proving a particularly big favourite.

Among the many well-known artists who have recorded, or are recording "Dancing With Tears In My Eyes," are Layton and Johnstone, Ruth Etting, and Len Fillis.

Bert Errol is scoring a sensational hit everywhere with "I Love You, I Hate You," one of the greatest ballad numbers of the year.

Gracie Fields has recorded that great chorus winner, "The Barmaid's Song," for H.M.V. Miss Fields has discovered many outstanding winners at the Feldman House.

Nora and Edward Brightwell have made a big hit at the Bexhill Pavilion this season, where they have been featuring their own splendid arrangement of "Painting The Clouds With Sunshine."

Popular Dixie and Lee scored an outstanding hit at Dreamland, Margate, with "Dancing With Tears In My Eyes," "Am I Blue?" and "If I Can't Have You."

Eric Yorke reports big success with the new ballad sensation "Dancing With Tears In My Eyes."

The famous Four Harmony Kings are among the many star acts who are now making a big feature of "Dancing With Tears In My Eyes." This number has also proved an instant success for Irene Hill and Ellis Vizard, and Zaidee Jackson is yet another well-known artist who has taken it up.

Wyn and Bob Allan's Band, at Schofield's, Leeds, report that "Dancing With Tears In My Eyes," is proving to be a sensation. They are also featuring "Watching My Dreams Go By," and "When You're Smiling," at every session.

Gertrude Concannon, the Australian songbird, has now taken up "Dancing With Tears In My Eyes."

Bandsmen should note that Feldman's have issued a special series of "Hot," and "Stomp" numbers, including the well-known "Salt And Pepper," "The Old Trombone Player," "Hot Serenade," "Gin And It," "Nervous Rhythm," and "Stomping." These, and many others equally good, are published at 2s. each per set.

Chappell and Co., Ltd.

Randolph Sutton introduced "Sing, You Sinners," into his act at the Hpipodrome, Liverpool, last week, with enormous success. Pat Aza informs us that "Sing, You Sinners," is a very big hit in Archie Pitts' "Lido Follies" at Folkestone. Jack Dansie writes from Glasgow to tell us that "Sing, You Sinners," and "The World is Waiting for the Sunrise" have been featured with terrific success by his Kelvington Entertainers.

Frances Grant, the popular soprano, with "Town Topics" at Paignton this week, is featuring "The World is Waiting for the Sunrise." Claude Worth writes from Rothesay and says that this number is one of his biggest hits. Fred Yule scored a big success with "The World is Waiting for the Sunrise" at the Palace, Tottenham. Hilda Warren, soprano with Felgate King's "Pier Revels," writes that she finds this number is her biggest request song.

We hear from Billy Dempster that he has featured "What Have I Done?" with enormous success in Belfast last week. The farewell appearance of Jerry and her Baby Grands at the Coliseum was notable for their beautiful rendering of "Body and Soul." Joseph Muscant made a very big stage show of "Sing, You Sinners" at the Commodore last week. A line from Dennis Creedon informs us that he and his partner, Jessie Broughton, are more than delighted with the success they have had with "The World is Waiting for the Sunrise."

We hear from Eva Walker that "What Have I Done?" is a great success in her "Merry Scamps" Concert Party at Hexham-on-Tyne. Syd Mansell writes from Uncle Sam's Minstrels, Westcliff, to say that he is making a big hit with "Body and Soul." Robert Machray is having enormous success with "What Have I Done?"

"Wynn" is making a big feature of "Sing, You Sinners," this week at Sheerness. David Navarro writes to say that he is having great success with "The World is Waiting for the Sunrise" and "Body and Soul." Virginia Perry is featuring "If I'm Dreaming" and "Song of Songs" at Chiswick Empire this week. Miss Ethel Daimler included "Sing, You Sinners" and "It Can't Go On Like This" in her Television programme last week with big success.

All who are interested in our numbers are most welcome at 52, Maddox-street, W.1. We shall be delighted to see you, and shall be very pleased to demonstrate our latest hits. Those unable to come send 2s. for full selection.

Victoria Music Publishing Co., Ltd.

The end of the concert party season will soon be here, and during the next few weeks performers will be looking for new numbers for the coming autumn season. We strongly advise them to get in touch with Victoria House. The firm have had during the last few months such big hits as "A Little Kiss Each Morning," "The Punch and Judy Show," "By the Waters of Killarney," etc., and, of course, the biggest hit in the country, "A Cottage for Sale." We heard Arthur Jeffreys, that popular tenor, appearing with "This Week of Laughter" Revue at the Chelsea Palace this week, and his rendering of "A Cottage for Sale" was delightful. Appearing in "Value for Money" production, Pearl Taylor is making a special feature of "A Cottage For Sale" and "I Remember You From Somewhere." Gordon James, the musical comedy artist, has joined "Duggie Never Owes" Revue, and writes to tell of the enormous success he is having with "A Cottage for Sale."

Dorothy Arnold, the well-known principal boy, writing from the Palace, Hull, tells us that she stopped the show with "A Cottage For Sale" on Monday night. Miss Arnold has in rehearsal "I Remember You From Somewhere," which is a beautiful ballad fox-trot and, judging by reports received, this number looks like being equally as big as "A Cottage for Sale."

Jack Payne and his B.B.C. orchestra, appearing at the Palladium, W., this week, make a big feature of "Harmonica Harry," the sensational comedy number. We heard Jack Burke, at the Wood Green Empire last week, put over that great Irish valse ballad, "By the Waters of Killarney." "When the Little Red Roses (Get the Blues for You)" and "Sing a Little Theme Song" are two brand-new fox-trot songs, and artists looking for good duets should not miss these.

We have pleasure in announcing through these columns the arrival of a wonderful number entitled "Don't Tell Her What's Happened to Me" by America's foremost hit writers, De Sylva, Brown and Henderson. The firm have unquestionably got a world beater in this number, and we advise artists to write in for their copies immediately.

Send 2s. for full selection of Victoria hits, including those above mentioned. We are the publishers of the famous nautical comedy song "Barnacle Bill the Sailor," but there are no professional copies. Special price to the profession, 1s. per copy.

Keith Prowse.

The three new numbers issued by the famous Keith Prowse House are undoubtedly works that should plough their way to the front rank of the season's successes by sheer force of merit. Written as they are by the elite of the song-writing world, "After Your Kiss" being from the pen of Nacio Herb Brown, so well known for the "Doll Dance," "Rag Doll," "Wedding of the Painted Doll," and now he gives us a number original in treatment, melodious, and can justly be termed the song with a thrill. Suitable for baritones and sopranos who have a flare for a really good rhythmic fox-trot song.

"My Heart Belongs To The Girl," or, as the title can be reversed for female use, "My Heart Belongs To The Boy," is undoubtedly one of the outstanding waltz melodies of the year. It has a delightful swing that is at once infectious and is at the present moment a vocal and instrumental rage in the United States of America. Written and composed by Al Sherman and Al Lewis, who have given us many hits in the past, "My Heart Belongs To The Girl" will be featured by many star artists of note who naturally endeavour to give the public numbers that in most cases please the musical ear, and naturally add to the reputation of the singer.

Last but by no means least we have a British production in "My Angel Mother," a heart-appeal song with a fox-trot rhythm and a wonderful punch in the lyric that will easily establish the song at once. Talbot O'Farrell has tried out the song and his success with the number was phenomenal. We all, more or less, love sentiment, and in this song, "My Angel Mother," we have a beautiful thought expressed in a very capable manner. Singers in need of three really big songs should get busy with the above three titles and write for copies at once.

In Johnny Cummings' revue at the Empire Theatre, Motherwell, "We're All Happy" is a feature item and a big success. Will Hatton, in the "Merry Side of Life" revue company, features the "Stein Song" with great success. Johnny McElroy, in the comedy sketch "Helping a Pal," introduces the "Stein Song" with instantaneous success.

Russell and Zillah also feature "Stein Song" and are very pleased with the reception accorded "Dark Red Roses." Ted Hopkins and his "Ginger" revue company is using the "Stein Song" as an accompaniment for his eccentric solo dance. Ida Conroy, in "Events of 1930," is using "Every Now And Then." In "That's the Spirit" Co., Jack E. Quinet is making a big feature of the "Stein Song." We hear from Mr. C. Mullhearn that "When Twilight Comes" will be a very big hit. Billy Maynard writes that he is still singing the "Stein Song" and "We're All Happy" twice nightly to packed houses.

At the Queen's Hotel, Leicester-square, the Queen's Cabaret Band, directed by Dave Rome, are featuring with great success the following numbers: "When Twilight Comes," "Smile For Me My Cherie," "Sorry," "My Heart Belongs To The Girl," and the new march item, "The Empire Parade." Vocal choruses are sung by Al Lewis (sax), and also by Ben Bekker (piano). James Pringle and Edie Alma find the "Stein Song" a very great favourite with all their audiences.

Artists are requested to write for the firm's new numbers, enclosing a professional card and a Postal Order for 1/6 to cover cost of postage and printing, etc.

(Continued on page 15.)

THE AGENCY WORLD.

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CALLS FOR SEPTEMBER 15, 1930.

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STOLL PICTURE THEATRE.
(London Opera House)
"Talkies."

HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Gertie Gitana, Beryl Beresford, Parr and Parr, Arthur Pond, Fred Decuna, Jass and Jassie, Jones and Thomas.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
Babe Simons and his Band, Max Miller, Jackie Marks and Ivy Luck, Jessie Ruddock's Empire Girls, Van Dock, Sydney and Adelaide, Jack Martell, Morland Graham and Co.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Harry Gunn, Byden Currie and Judy, The Melvilles, Jessie Ruddock's Girls, Jean Andrews, Horace Kenney.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
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(Newcastle-on-Tyne).
"Talkies."

LEICESTER PALACE.
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[illegible]ICK EMPIRE.
Rehearsal at 12.30 p.m. for—
The Repertory Players in "If Winter Comes."

MANCHESTER HIPPODROME.
Rehearsal at 10 a.m. for—
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Monday, September 15, 1930.

LONDON PAVILION.
C. B. Cochran's "1930 REVUE."

EAST HAM PALACE.
Rehearsal 12.
A.B. Productions to produce "STEP INSIDE."

NEW SOUTH LONDON.
Rehearsal 12. (Low pitch.)
Robb Wilton and Variety Company as booked.

REGENT THEATRE.
Martin Sabine presents "NELL GWYNNE." Comm. Sept. 13, 1930.

WATFORD PALACE.
Rehearsal 2.30.
Sid Dooley to appear in and produce "GOING THE PACE."

WALTHAMSTOW PALACE.
Rehearsal 12.
W.S.R. Productions to produce "PAINTED DOLLS."

BRIXTON EMPRESS.
Rehearsal 12.
B. Montague, Ltd., presents "THIS WEEK OF LAUGHTER."

METROPOLITAN THEATRE.
Rehearsal 12.
"BEAUTY ON PARADE."

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Rehearsal 12.
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PHYLLIS WAPI SOLO FLUTE. 41, Winterbrook-road, S.E.24. 'Phone: Brixton 6263.

The Piccadilly Theatre Dispute.

Mr. Greenwood, secretary of the Musicians' Union, gave the "Era" representative the following statement with regard to the withdrawal of members of the orchestra at the Piccadilly on Monday evening:—

"A sum of money to musicians, amounting to £340, was owing last year for services rendered at rehearsals and the balance for salaries in lieu of notice. If it had not been for Moss Empires, the whole company would have been stranded in Glasgow. Mr. Blyth is making a distinction between this company and the previous one. The first company was called the Anglo-American artists. After the Glasgow fiasco, Moss Empires, who had debentures of £1,100 on the show, seized the property and effects, under the rights of debenture. A new company has been formed, under the name of Trio-Theatrical Productions, of which Mr. Blyth, of the previous company, is again manager.

"Some time ago we endeavoured to recover moneys due to our members, but such assets as the company possessed were in the hands of debenture-holders. When it was known that another company had been formed to present 'Open Your Eyes,' we went to see Mr. Blyth, who promised, without accepting legal liability, to put on one side a portion of the receipts to liquidate the money owing to the musicians. The piece has been on tour for four weeks, but not a penny has been paid. Further, a promise was made to recompense the musicians employed before by giving them the first offer of employment with the play in London. That obligation hasn't been carried out either. We saw Mr. Blyth on Friday last, and tried to reach a settlement, but the negotiations were abortive. The Chairman of the London Trades Council tried to bring the parties together, but Mr. Blyth refused to see representatives of the Union. Consequently, we went to the theatre last night and withdrew members of the Union from the orchestra."

The Crystal Palace Contest.

The number of units admitted to the National Band Contest at the Crystal Palace on Saturday, September 27th, has already reached 189. There are 17 competitors in the championship section, in which last year's winners, Carlisle St. Stephens figure together with the second and third Scottish C.W.S. and Luton Red Cross.

The test piece for the Championship section is Elgar's "Severn Suite," that for the Grand Shield is Wagner's "Mastersingers" while for the Junior Cup and the Juniors' Shield the Concert Suite of Cesar Cui and Schubert's "In Old Vienna," have respectively been chosen.

Pilcer Makes World's Record.

Margate on Sunday, August 31, was agog with excitement. Crowds were making their way to the Café Normandie, Cliftonville, for the commencement of Murray Pilcer's Dance Orchestra's attempt to make a world's record for "non-stop playing." The café was crowded to overflowing and there was difficulty in controlling the crowds outside who awaited the results hour by hour. This endurance test began at 11.30 in the morning and the band played continuously for ten hours without an interval. The members of the band were fed during the performance with grapes, bananas, pears, etc., and liquid refreshment was administered with the aid of feeding bottles, much to the amusement of the audience, which after about three hours became a floating one, for as people, after satisfying their curiosity, got up from their seats, others from outside quickly passed in and occupied the vacant places.

Towards the end of the ten hours playing, excitement grew to its highest pitch, a tremendous crowd surrounded the café and the band was cheered on by the vast audience, who joined in with gusto in all the popular choruses played, the favourites being "Song of Swanee," "Sophie on the Sofa," "Sunny Side of the Street," "You Die if You Worry" and "Happy Days." Many people climbed the barriers and joined in from various vantage points in the bathing pool. A talking picture Movietone News camera was trained on the last scenes of this interesting endurance test and a film taken which is being shown throughout the country in the picture houses. This ten hours non-stop playing creates a

CLUB AND CABARET.

By VIATOR.

Romano's.

Although London is so empty at the moment, I was pleasantly surprised to see so many "suppers" here the other night, but disappointed that there was no cabaret. However, the latter defect is to be remedied in a week or two, but Mr. George M. Melachrino, who so ably arranges these matters told me they had no definite plans as yet. The musical director, Mr Geoffrey Gelder, was conducting a practically non-stop orchestra, and I recognised some of the newest and most popular numbers such as, "Cooking breakfast for the one I love," "Why?" "On the sunny side of the street" and "Exactly like you." Mr. E. C. Borgo, the new manager, received me courteously and hospitably. The cooking and service at Romano's are matters for congratulation to the management and the floor and the orchestra all combine to make dancing and eating there a very pleasurable experience.

Locarno.

I was invited to two parties at Locarno on Tuesday evening last week and still didn't have a head on Wednesday morning! The first was given by Mr. and Mrs. H. Cyrus Higgins, for their daughter Eileen's coming of age. Miss Higgins is in private life Mr. H. S. Kingdon's Secretary and Mr. Kingdon, proposing her health, said that it was a pleasure to work with her and many other complimentary things about this charming lady. The other party was given prior to the departure of Mr. and Mrs. J. A. Meston for India. Mrs. Meston was formerly Miss Elsie Robinson, one of those delightful sisters whose dancing school is so popular in South London. As Mr. Kingdon aptly remarked in proposing the health of these two, Mr. Meston's gain is Locarno's loss. Levoie and Moran simply brought down the house again with their clever show. These boys opened with their "drunk" act, in which they were very funny. Those quaint weird movements they employ, that subtle leg twist and the ludicrous positions captivated Locarnoites, and when they walked off, one upside down with his hat on his boots, there was continuous laughter. Their second convicts' number, too, got right there, although I think these two boys made a mistake in not coming forward at the close to respond to the tumultuous shouts of the audience. Andrée and Curtis, the other turn, I saw also at the Cosmo, and I am dealing with them fully there. Midget golf is a big success at Locarno.

The Queen's.

Whelan and Burke, in a capital piano-vocal act, did well here last week. Rosa was looking after things when I looked in, Hugo being on holiday. Whelan and Burke scored heavily with such numbers as "Walking with moonbeams," "Sing you sinners," "Happy Feet" and a very clever medley. The Girls, as usual, provide their full quota to the programme. "Cooking breakfast for the one I love" is one of their best efforts. A special place right in the cabaret is found for a violin solo by Rube Rome. He played Monte's Czardas excellently last week, and this was much appreciated.

The Cosmo.

André and Curtis, dancers delightful, were the cabaret attraction here last week. He was dressed in immaculate evening clothes and she in powder blue georgette on which numerous flowers were picked out with diamanté. She looked really beautiful. Their opening waltz was exquisite, full of the most graceful movements. With one foot on his knee and the other on his shoulder, the lady does some remarkable back bends. Their final whirlwind turns were particularly good. Their second number was remarkable for the enormous work they got in in the really confined floor space here. Superb is the only adjective that can describe this clever duo.

Items.

Comedy and song will be the keynotes of "Trocabaret," the delightful dinner entertainment at the Trocadero, during October. Among the artists who will appear with Maurice, the unusual *maitre d'hôtel*, as *compère* will be Mr. Flotsam and Mr. Jetsam; Trevor Watkins, the famous Welsh tenor; Billy Bennett, "Almost a Gentleman"; Johnson Clark, ventriloquist; Lill and Peggy Stone with two pianos, in a new act from the Continent; Randolph Sutton, Britain's premier light comedian; Julian Rose, in monologue and song; Norman Long, a smile, a song and a piano; De Bière; and the Five Songs, a vocal quintette from the Continent. "The Prosperity Party," Mr. C. B. Cochran's new song and dance show for after-theatre parties in the Grill Room, is as bright and jolly as ever. The Gerards, artificial radio painters, have just replaced Rolf Hansen in the cast.

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EDGAR WHITE

world's record, the previous record being six hours.

Murray Pilcer is to be congratulated on his success, and as a drawing card from a commercial point of view left no doubt whatever. Murray Pilcer is a showman and besides being a clever musician, has proved himself again, as on various other occasions, a personality full of resource and initiative. His re-engagement for next year by the same management was a fitting conclusion to a unique and original entertainment. His assistants in this record-making test were:—Ernie Hall (piano), Bob Couzins (banjo), Jim Trowbridge (violin), and Guy Snowden (saxophone), who all came through the ordeal fit and smiling.

Mr. Raymond de Courcy.

There was an orchestra of twenty-five broadcasting from Frascati's last Wednesday, when I had lunch in the restaurant, and how well they played, under the personal direction of Mr. Raymond de Courcy. They opened with the Overture, "Leonora No. 3" (Beethoven), then played a truly rhythmic ballad, "When Twilight Comes" (Kendler). The symphonic poem of Billy Mayerl's, "Sennen Cove," was followed by a selection on "Tannhauser" and "Lohengrin." That great fox-trot number, "Dancing with tears in my eyes" and that delightful waltz, "I'm in the market for you" were very popular. "The Lost Chord," with trumpet solo by Miss Vera Marsland, was rendered splendidly, the programme closing with the stirring "1812" Overture. I congratulate Mr. de Courcy on this really brilliant performance.

Lewisham Dance Band Contest.

The Lewisham and district open dance band contest will take place on Thursday, October 23, at the Embassy Rooms, Rushey Green, Catford. This contest is open to semi-pro. bands only and secretaries are advised to write to the contest secretary, c/o G. Scarth, 69, Charing Cross-road, W.C., for entrance forms. This contest will be a very interesting one and is sure to make competition keen among South London bands.

Palais time in the fox-trot number will be observed, as South London seems famed for its dancers who appreciate the slow fox-trot, and musically local bands seem to be attaining to a fine standard. Many prizes are offered, and Julien Vedey, Editor of "Rhythm," is the adjudicator.

Women in the Orchestra.

The principal difficulty of forming women's orchestras, according to Miss Phyllis Mary Hollins, who is having a successful season with the Ilkley Municipal Orchestra, is that of finding efficient exponents of the less popular instruments. "There is a lack of good women wind instrument players, and the oboe is one particularly which women might take up," says Miss Hollins. "The same applies in a lesser degree to the brass, although women trombone players are by no means unknown. The trouble," she explained, "is that most girls who 'go in for music,' are usually taught either the violin or the piano; and it often happens they are unable to give a good account of themselves with either when it comes to orchestral playing. This is because they do not get practice, owing to the lack of instrumental classes and orchestral societies where ensemble playing can be attempted."

Miss Phyllis Mary Hollins is one of our leading authorities on instrumental playing for women. She has conducted orchestras at many resorts, including Bridlington, Scarborough, Blackpool and Redcar, for whole seasons, and is one of the few professional women conductors in this country. To a great extent self-taught, she has learned much from watching the late Julian Clifford when he was conducting at the Harrogate Royal Hall.

"Ladies in Blue with a Boy or Two."

Miss Dorothy Lotinga and her "Ladies in Blue with a boy or two" are once more playing to crowded audiences at Galaland, Scarborough. This is Miss Lotinga's second season, and her band is even more popular this year than last. Her musicians are versatile, and a symphonic number is just as pleasant played by them as is a fox-trot which is put over in a real hot style. Neither do they lack comedy, which enhances their ever-pleasing programmes.

Success at St. Annes.

Eva Starling and her orchestra have been very popular at Lytham St. Annes, Lancs, this summer, and encores have been numerous. All the members of the band are soloists and the programmes range from a symphony to the latest novelty, a special attraction being xylophone and vibraphone solos and duets. Miss Starling was a pupil of the late Hans Wessely and Emile Sauret at the Royal Academy of Music, where she won the highest awards for violin. This is her third season at Lytham St. Annes.

Sidney Phasey at Preston.

At the New Victoria, P.C.T.'s magnificent house in Preston, the second anniversary is being celebrated this week by the staging of a symphony orchestra comprising twenty-three performers. Mr. Sidney Phasey is the conductor. This musical show is creating a deal of interest in Preston, and the outlook for musicians is all the brighter in consequence.

City of London Band at Exmouth.

Mr. Charles A. Stuart has been adding to his laurels with his City of London Military Band at Exmouth where they are playing daily in the pleasure grounds. The band's slogan is "anything from jazz to symphony." They play both straight and dance music, and while Wagner, Verdi, Elgar and Sullivan and all the great composers are included in the afternoon programmes, fox-trot, waltz, "Paul Jones" and "Ladies' Invitation" figure in the dance menu. Mr. Stuart, who was formerly musical director of the Royal Naval Volunteer Reserve, and the 7th City of London Regiment is in his second season at Exmouth and local opinion is enthusiastic in the hope that he will return next year.

Liverpool's New Cinemas.

A licence for a cinema theatre, to be erected by the Paramount Film Service, Ltd., on the site of the Liverpool Stadium, London-road, was granted on Friday. The place will hold over 3,000 and cost £250,000. Opposition was offered by the controllers of several large cinemas in the city, on the ground that there were enough such places already and that this American company would show its own films. It was intended to have a permanent orchestra of twenty-six.

A cinema not far away from this neighbourhood is now being erected on the site of the old American Bar, the well-known theatrical resort. It will seat over 2,000 people and will probably be opened early next year. Liverpool has now sixty-eight cinemas to cater for its population of 800,000.

A Margate Presentation.

A pleasing incident occurred at Margate on Friday when Mr. T. Methodios, musical director of the Cliff Café, Cliftonville, was presented by Mr. W. Coltham, leader of his café band, on behalf of the two orchestras, with a massive silver cigarette case beautifully engraved and suitably inscribed, in recognition of the happy times the members of the orchestras have had during his eighth successive seasons. Mr. Methodios expressed sincere thanks in a few well-chosen words.

Jack Beeching.

Jack Beeching, a well-known and popular figure among the music publishers, regrets to announce that, owing to unforseen circumstances, he is leaving the firm of the Victoria Music Publishing Co. this week. His many professional and orchestral friends will find him not very far from Charing Cross-road in the near future

Besses o' th' Barn at Bath.

The Besses o' th' Barn Band are paying their usual summer visit to Bath this week, playing in the public gardens three times daily. Mr. Frank Royle is still the conductor and the finished results he achieves from the bandsmen are fully in accord with the high traditions of this popular corps of musicians.

Belle Vue Brass Band Contest.

The Belle Vue (Manchester) September Brass Band Contest last week—the seventy-eighth annual one—resulted as follows:—Eccles Borough, 1; Milnrow Public, 2; Wingate Temperence, 3; Carlisle St. Stephens, 4; Baxendale's, 5; Glazebury, 6. Sixteen bands competed for the £2,000 gold trophy—the "Sunday Chronicle" champion challenge cup—and the various cash and instrumental prizes. The test-piece was Sir Granville Bantock's "Oriental Rhapsody," specially composed for the occasion. Mr. Fred Mortimer, of Sandbach, and Mr. Basil Windsor, of Oldham, were the judges.

There was a record attendance this year, poured in by innumerable special trains from the north and midlands. Among the visitors were Mr Richard White, 80 years old, who heard his first contest sixty-three years ago; Mr. Robert Shaw, of Blackburn, who played in the winning band of 1882: and Mr. Johnson Cunliffe, the blind ex-bandsman and athlete. Mr. John Baxter, Secretary of the Eccles Band, also was there, with a record of fifty-two attendances.

Leicester Looks Ahead.

Dave Scott and his band from the Regent Hall, Weymouth, have opened for a few weeks' stay at the Leicester Palais de Danse. They finish on October 4, to make way for the Ritz Players, who open on October 6 until November 22. Then Leicester Palais is to have a visit from the Blue River Band from November 24 to February 14, after which a return visit of the Ritz Players, who will stay until April 4, is due, so patrons will have a good variety of music.

FROM THE SONG PUBLISHERS.

Peter Derek, Limited.

The efforts made by the British Associated Authors and Composers and the exploitation of British Music in the Press generally are showing definite results, as Messrs. Peter Derek inform us that they are receiving numerous visits from band leaders and other professionals on the look-out for good British numbers, in which this firm specialises. Band leaders in particular state that they are getting definite requests for British programmes, which means that British people are beginning to appreciate the fact that it is not necessary to cross the "Herring Pond" in order to get tuneful rhythmic numbers. Peter Derek have, of course, always specialised in all-British music.

Frank Pitkin and his London Quartette seem to be creating a furore with Henry Williams' Eastern fox-trot, "Hindoo Love Birds," at Margate. On August 30th the author came down from London and sang his own number to a crowded audience with great success. This original fox-trot song is being very successfully featured all round the Kentish coast. At Margate also, Fred and Madge Dixon, also Vivian Peake (Dreamland Cinema Orchestra), at Dreamland are making a big hit with it.

Another P.D. number which is catching on in Kent is "How Soon You Forgot," a real melody valse song, which is being played by Alfred Biggs and his Casino Band at Rochester, and Palmer's Orchestra at Sittingbourne.

A song of great distinction for mezzo soprano, recently released, is entitled "A Song Of Savoy," a setting of Longfellow's words by D. Morley James (op. 7 no. 1). This is not an easy song to sing and its treatment is original and thoughtful, but it is a song which will repay a little careful study. Another song in ballad form is "Because I Love," by Phyllis May Myers and Granville Campbell, also for mezzo soprano, and a very singable number. "There's A Place Where Dreams Come True," "That Song You Sang," "Enchantment," and "A Dream Of Love," are charming examples of waltz songs suitable for vocal work. As to comedy songs, "My Girl Anna," "Have You Been To The Seaside," and that point song, "It's Wonderful, It's Bliss," are excellent numbers.

THE NEW CARLTON, ISLINGTON.

Scenes of great enthusiasm marked the visit of Prince Arthur of Connaught, on Monday of last week, at the opening of the new Carlton Cinema, Islington, when the proceeds of the first night were handed over to the Middlesex Hospital, of which Prince Arthur is the Chairman of the re-building committee. The Prince was welcomed by the Mayor of Islington (Alderman W. E. Manchester, J.P.) and the Mayoress, who were accompanied by the Town Clerk (Mr. R. H. German, M.C., M.A.) and was introduced to Messrs. Albert Clavering (Chairman), Arthur Clavering and John Rose, the three directors of C. and R. Cinemas, the Carlton Company. The arrival of the royal visitor was heralded by the pipes and drums of the Scots Guards, and the curtain rose on the Band of the Scots Guards. Mr. Jamieson Dodds then led the singing of the National Anthem.

The Mayor referred to Prince Arthur's interest in the hospital. He was presented with a golden key by Mr. George Coles, the architect of the building. The Prince thanked the directors for their generosity to the re-building fund of the Middlesex Hospital. He said it was not the first time he had had this pleasant duty to perform towards members of this industry, and wished them every success in their venture. Mr. Clavering mentioned that the Prince had come from Norway in order to be present. He also thanked the Mayor for cutting his own holiday short to come there, and also the Borough Council

The chief feature of the programme was the new Harold Lloyd "talkie," "Welcome Danger," following a short film depicting the building of the Carlton. A variety programme of first-class standard included Stephanie Anderson's Mid-Air Girls, in their clever acrobatic dancing, Gerardo and Adair, the thrilling Adagio dancers; George Jackley, the whispering comedian, and the Three Virginians, in their musical harmony act. Jean Michaud and his orchestra of twenty gave a selection, with Phil Finch on the new model Compton organ.

Mr. Charles H. V. Brown is the manager, a young man with a wealth of experience, and Mr. J. R. Sait, the house manager. Mr. W. Read is in charge of the stage. There will be specially conducted tours of the theatre every Sunday morning for the public to be shown the "talkie" equipment by Western Electric, the stage lighting, the ventilation, the organ, and other features. The design of the Carlton frontage has a marked Egyptian character, and the colours are striking. Several staircases enter the void of the circle, and there is a large tea-room and lounge on the first floor. Marble is used mostly in the construction of the beautiful entrance hall. The colour scheme of the auditorium walls is buff, with amber and tinted silver. The builders were Messrs. Halse, and the electrical equipment by Weenen Goddard. Mats came from the Association for the Welfare of the Blind.

NEW NUMBERS REVIEWED.

By A SPECIALIST.

ALL-BRITISH COMPOSITIONS.

Horatio Nicholls has been especially busy lately, and Jos. Gilbert no less so, judging by the recent publications of Lawrence Wright. Of four songs in the popular piano series three have been composed by Mr. Nicholls, and the music of the other ("I Don't Wanna Go Home") has been contributed by Mr. Lawrence Wright. The lyrics of all four are from the pen of Jos. Gilbert. They are therefore "all-British" numbers.

Of the three fox-trots, "I've Got a Feeling" is certainly the best, and I have no hesitation in prophesying a "run" on this song. The melody takes the fancy at once, and the delightful lilt makes it an excellent dance number.

A great song for comedians is "I Don't Wanna Go Home." The tuneful troubles of "Poor Old Johnnie" will amuse thousands.

The remaining fox-trot has a sentimental setting and is entitled "That Night in Venice." The musical accompaniment for the verses allows a somewhat mysterious atmosphere to peep through. This is not apparent in the refrain, although a quiet theme still prevails. The melody is broken here and there with pretty effect.

The fourth all-British number in the batch is a delightful waltz ballad. "When I Passed the Old Church Door." In the way poets have, Mr. Gilbert has unearthed a romance of the Napoleonic Wars round which to weave his ballad. The story is simple and Mr. Nicholls' music is in keeping with it. It has a rare appeal.

Keith Prowse Features.

A stirring six-eight from the pen of Billy Mayerl is entitled "The Empire Parade." The martial note is retained by Fred Reeve in his orchestral arrangement. It is but natural that the wind instruments predominate in a composition of this character. Saxophone, trumpet and trombone all have telling parts. The words of the song are by Frank Eyton. I can strongly recommend the orchestral arrangement to the notice of theatre and variety musical directors, besides the dance orchestras.

A Sherman and Lewis waltz, "Smile for me, my Cherie," is a welcome addition to the beautiful waltz now being played and can hold its own with the best. The orchestration is by Percival Osborn, who has made excellent use of his strings and quietened the brass by throwing most of the work on his first instruments. Second trumpet has, for instance remarkably little to do.

A.L.S.

"ALIVE AND KICKING."

AT FINSBURY PARK EMPIRE.

Manager Pierre Cohen congratulates himself this week on having one of the finest spectacular productions at his theatre that have visited Finsbury Park. Francis Laidler has excelled himself in effective scenery and ravishing costumes, and has provided principal actors who guarantee the success of the show from beginning to end. The book is by George Arthurs and Louis Jerome, and the production by George Shurley. The scenery is by Lyndhurst, Delaney and Cadman and the dresses by Brooks, Reneaux and Alias. Jack Edge in a variety of comic characters keeps the fun going fast. There is no one quite like Jack. His intimacy, "cheek" if you like, gets him over with any audience, and he has them in shrieks of laughter whenever he is on. Lilian Low is the other principal, and in this production she is a revelation. In acting, singing and dancing, her style is effervescing, full of verve, and her appearance the last word in chic. Alan Shires does some good work, too, in several fresh items which earn big appreciation. Billy Doust as the contrast in comedy, is successful in what is required. Dorothy Penny is responsible for some really good singing. James Ashford, Wilson Charles, Alisa Murray, Bert Quickmire, Anwin Hart, Marguerite Vaniere, Pauline Stokes and Hope Murray complete the cast, with the exception of the Unique Comedy Four. Euphan Maclaren's Daffodil Girls and a Rolls Royce chorus, all of whom are strong for the success of the show.

"THE MIRTH PARADE."

AT THE KILBURN EMPIRE.

Ruby Kimberley's latest revue takes the boards here this week and is one of the most refreshing shows we have seen for some time. It is a series of comedy character sketches interspersed with lively musical items, which form a pleasant contrast. The production of the show is splendid, the costumes and scenic effects being really dazzling. Fred Morgan undertakes the fun provision, and in a number of characters he invests his work with a novel style of North Country humour and dialect which brings roars of laughter from the crowded house. Millie Jillson sings and dances in a spirited way, besides acting delightfully in the sketches. The vocalism is also looked after by Harry Arthurs, another exceptionally handy man, Dorothy Dales and Audrey Swinhoe. The Sisters White, a pair of singers who dance well, and the Lopez Boys, with Tom Wooster, do well in their piano act. The St. Louis Girls are an efficient troupe of dancers who also have voices. Fred Morgan is also general manager of the company, and Mr. J. Heath the courteous manager of the house.

"AN ANGLO-FRENCH PARADE."

AT CHISWICK EMPIRE.

A cosmopolitan entrepreneur, M. Santiago, provides the bill here this week in an extraordinarily attractive spectacular and dramatic revue, which includes novelties, charm, colour and beauty in profusion. The spectacle, "The Bird of Paradise" is exquisite, Another scene that won clamorous applause was the Hungarian Hunting Fête. The Czardas give an absorbing and exciting performance.

The Prince is charmingly portrayed by Joyce Hind; Mme. Helene de Frey scores an emphatic success as the singer, and valuable work is done by chorus and ballet. Far removed from the conventional is "The Flute Player." To Edna Squire Brown is entrusted the title rôle, and she won a conspicuous success for a brilliant performance.

We are back in the "Sun-kissed Cuba," and here in a beautiful setting one hears a delicious rendering of "La Paloma" as it should be done. The Havana Girls and Boys accentuated the success. As a ventriloquist, A. C. Astor in inimitable, and McGinty, the pugilist, shares honours. Not a little of the fun of the programme may be traced to the gentlemen wags—Norman and Arnold—who chatter, and sing and dance and quarrel with refreshing energy and much humour. Some cheerful moments are supplied by Audrey Knight as "The Bad Girl of the Family," and her efforts are seconded by the skill and energy of Sonny Day at the piano. She quickly coaxed the audience into hilarity with her Cockney ditty on "Husbands." As a tomboy she provides further merriment. Sonny Day is a brilliant pianoforte executant.

Bubbling over with breezy merriment comes Skeets Martin, a distinctly versatile artist, whose peculiar *forte* appears to be that of raising merriment throughout his turn. His first contribution, "The Suit I Got for My Coupon," amused somewhat, but he excelled in his mimetic efforts, in which he demonstrated his skill. Jack Payne has a grip on the humorous side, and his mimicry is quite acceptable. His imitations of bird life are exceptionally fine and, in a musical pot pourri, he displayed undoubted skill. An equilibrist of ability, McCarthy gets through a repertoire of hair-splitting feats, and his audacity and self-control are alike astonishing. He ingeniously contrives to balance himself on all kinds of supports, many of them unique; moreover, his Oriental set is artistic and enhances the act. Quite dainty and delicate is the cameo "The Flirt." E. Conway plays the Young Man with nice discretion, D. Dilket is the Blonde, and P. Yvonne the Brunette.

"GOING THE PACE."

AT THE SOUTH LONDON PALACE

When Sid Dooley laughs everybody laughs, for it is infectious, and the whimsical way in which he tells a story, for example, as Private Clancy, compels hilarity. The dainty footwork of Wee Toss and Wee Betty was much appreciated, particularly a Scottish reel, and Wee Toss and his Scottish accent went a long way to making the scene "Rabbits" the success it was. One of the prettiest scenes in this revue was "The Toymaker's Dream." Dorothy Eckford introduces the characters from "The Painted Doll" by singing the song, and some wonderful dancing by the "Dolls" is seen. Miss Eckford won a special round of applause for her rendering of Herbert Oliver's "The Dancing Lesson," besides showing her soprano voice to advantage in other songs.

On the male side, singing was represented by Fred Leigh, the possessor of an extraordinarily good baritone voice. He was eminently successful before the tabs., his songs, "Ain't It Great To Be Home Again?" and "Take Thou This Rose" being encored again and again. Two fine character artists make up the cast. Alfred Passmore, a master of disguise, and Maisie Gordon, a clever actress. The dancing and singing of the "Leslie Girls" received marked approval. Two extra surprises were provided, one Laurie Howard, a wonderful bird mimic, and the other Mdlle. Levanda. This lady gracefully and easily whirls spheres, spins casks and tosses playing cards the size of a front door about with her feet. This is a remarkable feat of equilibrium.

Sheffield Hippodrome Staff Outing.

On Sunday, August 31st, the staff of the Hippodrome, Sheffield, held their annual outing. Windermere was the venue, and a party of forty-six left early by L.M.S. railway saloons. The party included Mr. W. B. Gibson, resident-manager, Mrs. and Miss Gibson, and Mr. J. Crowley, assistant-manager. Breakfast was served on the train, and lunch was provided at Lakeside Pavilion. A delightful excursion on the Windermere Lake to Bowness and Ambleside, gave much pleasure, Coniston, Grassmere and other beauty spots being visited. The return journey from Windermere was made by boat and train, supper was served en route, and Sheffield was reached about midnight. The day was fine, and the admirable and complete arrangements made by Mr. Gibson, added to the great success of the outing.

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VARIETY IN THE CINEMA.

By VIATOR.

Streatham Astoria.

There was a particularly attractive backcloth at this theatre last week—that of a lovely summer garden and an enormous sparkling fountain in the centre. Inappropriate, perhaps, for the sartorial perfection of Parr and Parr, in full evening dress, even to opera hats, but colourful and delightful all the same. These clever artists are justifiably called simultaneous dancers. Their work is a masterpiece of precision and humour with always a touch of spontaneity, when one of them breaks away for a moment and cools himself at the aforementioned fountain. Their first two numbers are dressed as described, but for their third effort they don Scotch bonnets and carry dummy rifles and in this dance there is some very clever footwork. Mr. Bransby Williams is the second stage turn. He just ambles on in a tousled way in his famous stage doorkeeper rôle. He gags about the pictures which have just been shown, he comments at great length on the credulity and guilelessness of the good old British public. How very indifferent it is to a mere British artist, but how it applauds again and again if the turn has a broken accent or hails from Russia or Poland. He gives a wickedly true impression of a local election candidate and his wife, and he does an ordinary conjuror's tricks and explodes its sheer simplicity. How the good old British public is gulled every time! He then gets on to modern actors and satirises their efforts in Shakespearian plays. He gives us an amateur elocutionist burlesque and an old Elephant melodrama, after which he does lightning impressions of numerous old music-hall artists as the audience suggest them. In spite of his continued "leg pulling," the good old British audience simply loved him. I liked the film I saw, "It's a Great Life," featuring the Duncan Sisters. There is some marvellous colour photography and these clever sisters are able to introduce their ordinary stage work.

The Kennington.

Mr. J. Houlihan, the popular manager here, had three fine turns for the delectation of his numerous patrons last week. There was a crowded house when I looked in one evening. Trevaine and Baker opened the bill. They are a comedy duo of distinct merit, a lady and gentleman partner who score alike in patter, song and dance. I thought their fireman gag was very good, and also their final dance. Mr. John E. Conan is a dame comedian of that rare refined type that one always enjoys watching. His method of blowing a whistle at intervals is intriguing. His patter, too, is very clever, and his address to "Fellow Working Women" very amusing. Jimmy and Ethel Clark are just described as "different dancers." The lady is a male impersonator, and looks very smart in immaculate tails, and opens with "Hullo Sunshine." She is joined by her partner similarly attired. His "dudo" work is good, and they cross-talk before breaking into a simultaneous dance which is very cleverly put over. Their miming is appealing, and some of their footwork, including acrobatic and step dancing, is quite brilliant. Miss Clark's dance to "The Broadway Melody" tune has some smart high kicking in it, and Mr. Clark's stepping as a sailor is very clever. For their final effort that attractive lighting which changes their appearance so rapidly is used. They had a great reception, and deserved it. Harold Lloyd in "Welcome Danger" was the big film. Keith and Joan Dingley, Jayson and Jay, and Maxwell Carew are this week's turns.

The Canterbury.

Harold Lloyd in the same talkie was the film attraction here also last week, where during Mr. A. E. Corrick's vacation, Mr. A. F. Green was in charge. Those two wonderful burlesque artists Frank Varney and Teddie Butt took the big audiences here by storm all the week. I liked Frank's patter, particularly his rhyming of the names of football teams. His dog racing pseudonym of "Willie Twistem" is a good one and the fun is fast and furious in this skit. Teddie looks very smart. Frank said her dress looked chilly, not doggy but she looked beautiful all the same. They had a great reception and deserved it; and so did Michael Ivan and partner. One of them is seated at the piano, and they are both dressed in Russian costumes. To the accompaniment of national music they sing beautifully several melodious numbers. Two admirable turns! "Splinters" is the film this week, and the variety turns up to to-day are Dolly Mountford's Revuette, and Videau and Kirny. To-morrow, Les Eldons and Syd Moorhouse take their place.

Mile End Empire.

Still faithful to the variety in the cinema policy here, each week sees some good acts. This week, for instance, Storm and the Crastonians appear until to-night, when Wheeler and Wilson and the Ohio Trio take their place. Last week, Corn Dekker and Elly Pan presented a most versatile act. Their hand and head balancing is marvellous. Les Charliers also aroused considerable enthusiasm with their clever accordion playing and smart dancing. Both acts were enthusiastically received.

Items.

The programme at the Astorias under the control of Mr. Charles Penley, for this week, are on an unusual scale.

At the Brixton Astoria, "Atlantic," the mighty British screen epic is the talking attraction, while the vaudeville programme includes Hetty King, the O'Gorman Brothers, Stanelli and Edgar, fiddle fanatics, and the Astoria Corps de Ballet, trained by Alexander Oumansky, from the Roxy Theatre, New York. Fred Kitchen and his orchestra, and Pattman at the organ, also contribute to the programme.

At the Old Kent-road Astoria, the principal talking picture is "Atlantic," while the second feature is Dorothy Mackail, now on a visit home, in "Such Things Happen." The vaudeville at the Old Kent-road Astoria is supplied by Rebla, the world-famous comedy juggler, and the Victoria and Astoria Girls, in a special stage presentation entitled "Happy Holland."

At the Streatham Astoria, Mr. Penley is presenting two big talking pictures. The first is "The Mighty," featuring George Bancroft and an all-star cast, and "This Thing Called Love," featuring Constance Bennett and Edmund Lowe. On the stage are Fairchild and Lindholm, the master pianists from the Savoy Hotel, and Olay Keyes, "The Ace of Clubs," in juggling, dancing, singing and talking.

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